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At the Theatres.

Preliminary operations at Wallack's began with the production on Monday night of Nita's First, the farce comedy by T. G. Watten, which met with considerable favor in London last season. There it was used to precede a burlesque, but here it is relied on to furnish the whole entertainment. The curtain did not rise until a quarter to nine; the waits were quite long between the acts, and yet the performance finished before half-past ten. Under the circumstances the man who has paid for an orchestra still does not feel that he has received the worth of his money. Two pieces of the length of Nita's First would not make an especially long evening, but one piece of its length and quality was quite enough.

The comedy is something like Confusion, but not so funny. The author seems to have derived his materials partly from the German stage and partly from the Brooklyn *Eagle's* "Spoopendyke Papers." The whole thing hinges on a baby, which is a thoroughly legitimate creation, but which is, for the purposes of the play, mistaken by certain interested characters for a surreptitious infant. The baby is left by Nita, who has married Will Frankleigh clandestinely, at the house of Fred Fizzleton, her brother, for safekeeping until such time as she is able to make her marriage known to her touchy father, Ironside Fizzleton. The child is found by a maid-servant and fetched to Fred, who has returned to his house after making a night of it. The young man has a jealous wife, and fearing that she may have suspicions concerning the origin of the infant, he takes it away and deposits it on a neighbor's doorstep. The wife, however, learns of the presence of the troublesome youngster, taxes her husband with its paternity and leaves his roof, although in the meantime a letter from Nita has come explaining everything. Fred has sent his nephew Jemmy to take the child to the police station to get rid of it, but when he finds it is his sister's his fears are aroused and he seeks to recover it. But Jemmy has dropped the kid into a four-wheeler, and the sleepy cabby has driven away and cannot be found. Then the various characters engage in strategic moves of a complicated nature. Nita endeavors to conceal her marriage and her baby; Fred hides the loss of the young one; the wife seeks out the latter's parents to expose his supposed infamy, and so forth and so on through two more acts. Finally the baby turns up all right, the father forgives Nita, and the wife forgives Fred.

Here and there are some bright spots in the dialogue, but the cleverness is not sustained and the lines, like the action, drags. Mr. Warren does not handle his characters skillfully. They come in and go off again to remain absent from the scene until they are almost forgotten. The situations are foreseen, and lacking the element of surprise they fall flat. The only genuine funny thing in the piece is the character of old Fizzleton, which in the contrary and disputatious Mr. Spoopendyke transferred to the stage.

The performance, short as it was, dragged wearily. The actors as a rule were slow, and the hustle and dash so necessary to the success of a representation of this kind were totally wanting. H. J. Lethecourt made a pleasant impression as Fred, although he shared the fault of the rest of the cast in the matter of deliberateness. Mr. Lethecourt is good looking and gentlemanly in manner. He played the first act, which gave him some good opportunities for quiet comedy acting, extremely well, making his points easily and without obtrusiveness. In the second and third acts he had little to do, his part, like that of Miss Robe, going all to pieces. The latter acted Mrs. Fred Fizzleton very nicely. She has a rather handsome appearance and intelligent methods of expression. W. H. Denny's irascible Fizzleton was amusing, but not sufficiently so to explain his importation from London especially to act this character. A Cop was badly played by J. W. Piggott, whose utterance was so inarticulate as to mystify the spectators. His slowness in speech and business actually retarded the play on several occasions. Fritz Williams gave a really clever performance of the lad Jemmy. Good boy actors are rare—young Williams may be classed among the few. Fred Ross was poor as Will. Maud Cathcart played Nita fairly. The lady seems to possess sensibilities which would fit her better for the sympathetic heroines of quiet domestic plays than for the requirements of extravagant farce. Ada Deaves displayed clever ness as Jane, the maid servant. Miss Ponsi and Miss Germon were thrown away on old-women rôles of fifth-rate character.

Nita's First was neatly but not luxuriously mounted. The audience was large. It laughed very little, and altogether gave the piece the cold shoulder.

* * *

Anybody wants to laugh for a couple of hours running let him go to Tony Pastor's and see the Dairy in Variation. It was the opinion of many who saw the opening performance on Monday that it is funnier than the Rag Baby, Bunch of Keys, or any of the kindred farcical successes. But if we are not prepared to endorse this verdict, we can, at least, pronounce Variation quite as hilarious as any of the button-bursting concoctions now before the public. The house was large, and encores and recalls were the order of the night. The company is composed of several clever people, who entered upon their work with a vim that did not permit a moment to drag tediously. The sketch—it is little more—introduces two young collegians, Harry Hall and Yardley Vecance, who, during their vacation, chance to meet two ladies of Vassar College, Virgo Vane and Viola Vincent, who reside at their country residence, under the care of Priscilla Plush, a gushing aunt. They are accompanied by their English valets, Chops and Mitts, and occupy their time in "hazing" Professor Smythin, their tutor, who is marked upon one of the girls, and making him ridiculous in every possible way. The aunt, ripe in years, is in love with the professor, who dislikes her. An exhibition of leaping, rowing and other sports closes the first act. The second act represents the bathing beach at Cape May, and rearing acrobatic fun takes place, *a la* Hanlons, with trick bathing boxes, and the usual pantomimic accessories, winding up with a dance by the entire cast in bathing costumes. In the third act matrimonial prospects are the chief occupation of the various couples, and all is happily settled. The athletic accomplishments of the Daly family, of whom there are five, and the dancing of the entire party, was very clever. Lizzie Derious' singing and graceful manner received warm recognition. Variation is a big go, and will undoubtedly crowd the theatre during the rest of its two weeks' stay.

* * *

Her Atonement attracted a large and enthusiastic assemblage to the Grand Opera House on Monday night. Comment on Mr. Pond's play, which has received attention at our hands on several previous occasions, would be superfluous. Enough to say that the spectators seemed absorbed by the interest of the plot and gave vent to their feelings in the picturesque and realistic military scenes in loud applause. The large military band was, as usual, effectively introduced. The cast was generally efficient. Next week Oliver Doud Byron will appear here in a new comedy.

* * *

7-20-8 was acted before a large audience at the People's Theatre on Monday. Virginia Brooks, May Fielding, May Irwin, Hart Conway and Harry Hotto were well received in the principal characters. Next week an important engagement will be fulfilled at Mr. Miner's popular house. The Wallack company are to appear for the first time since their travelling tour in Moths.

* * *

The new piece, A Play—A Play, by Joseph Arthur, was brought out at the Third Avenue Theatre on Monday. Despite the well directed efforts of a company including such talented people as Frank Mordaunt and Mr. and Mrs. Rankin, it failed to win approval. The story is silly and there is not a sufficient leavening of fun.

* * *

"Lively variety" is being given at Harry Miner's Eighth Avenue Theatre this week. The Davene and Austin Allied Attractions present one of the best bills now on the variety stage, and the house is crowded to the doors nightly. The principal attraction is the French Troupe. Davene, who do extra hazardous feats on the trapeze, and some very clever balancing and tumbling. Mlle. Lotta, of the Troupe, is as handsome and graceful as she is daring. Frederick Huber, Joe Hart and George Nelson do the black face comedy very well. Mlle Natta is a clever juggler. Nine pretty serio comics, all in a row, are a pleasing feature. Prince Flatow is a graceful posturer. Capitola Forrest performs some neat and difficult skipping rope steps. Mlle. Rene is a rival of Lizzie Simms in National dances. The ballads of Marie Sherman are well rendered. Princess Ider, an extravagantly funny burlesque, closes the programme.

* * *

French Flats is being rehearsed at the Union Square in case The Artist's Daughter is enjoined by Donnarumma. Mr. Barnes' new play has not been drawing large receipts.—Birch's Minstrels are pegging away at the New Park. The houses have been small.—This is the last week of The Secretary at the Comedy Theatre. Business has fumbled a little. Next Monday Callender's Minstrels are to appear.—The clown elephant Pickaninny, under young Adam Forepaugh's care, appeared in The Seven Ravens at Niblo's on Monday night and delighted the house with his sagacity. His tricks and to the many attractions of this wondrous spectacle.—Investigation swings along at the Comique week in and week out to a succession of large receipts.—The last nights of Called Back are passing at the Fifth Avenue Theatre. The next attraction will be Lyn Hayley's company.—Adonis at the Bijou continues to be attractive to our public.—Frequently people are turned away at the Madison Square, unable to get inside to see the Private Secretary.

The Musical Mirror.

The Gotas company's engagement at Wallack's closed with a representation of Lecture D'Argent. The season while not especially profitable was moderately successful. French opera bouffe is not in high favor with the mass of our theatre goers and a prolonged engagement is impossible to be attended with large pecuniary gains. There has added to her reputation in this city, but she is far from being a favorite. None of Mr. Grau's new comers—with the exception of Lehar—created an impression that will be lasting.

* * *

At the Casino concert on Sunday night Thos. Leluer, Nordell, Guillard and Lary were heard for the last time. Their *chansonettes* were rapturously applauded and invariably encored. In these trifles Thos excels, since she throws into their rendering an abandon and intention decidedly piquante if decidedly naughty. The orchestra played a number of popular selections enjoyably. The Beggar Student is doing nicely at this establishment, but preparations for Nell Gwynne are being pushed ahead with all possible expedition.

* * *

Weber's romantic opera, Der Freischutz, was given at the Thalia on Monday before a crowded and appreciative audience. Mme. Raberg, the prima donna, sang Agathe with excellent effect. The rest of the cast was adequate and the chorus a revelation.

London Gossip.

LONDON, Oct 4.

The other day I saw Harry Courtaine, known on both sides of the Atlantic as a most excellent actor, of fine stage presence. At one time the late Charles R. Thorne was put to his best endeavors to keep ahead dramatically of Courtaine. Well, here he is, poor fellow, out of an engagement, and in pretty close quarters peculiarly. It is the duty of his American friends to come to his aid while there may be time to do it. I have also seen that sterling old actor, Charles Webb, who adapted The Two Dromios for Robson and Crane, and played with them for several months. Both Stuart Robson and Mr. Crane told me once that they regarded Mr. Webb as a faultless Shakespearean scholar, and were deeply attached to him for his intelligence and courtly manners. He is the only survivor of the once celebrated Webb brothers. *Under the Clock*, a newsy dramatic pamphlet on the high road to success, pays Mr. Webb a very neat tribute this week, also announcing that Henry E. Abbey has secured him to play the Apothecary in the coming revival of Romeo and Juliet at the Lyceum Theatre. By the way, *Under the Clock* is edited by Mr. Perugini, a New York gentleman, whom I understand was as much liked there in society as he is in London. To my mind it is one of the most readable theatrical journals in England, and is a constant surprise in its novel advertising and publishing methods.

Mr. Stewart, the theatrical printer, has been here on a flying business visit, and leaves this morning for New York from Liverpool by the steamship *Austral*. He was greatly entertained in London by his hosts of dramatic friends, and last Thursday evening his old friend, Samuel French, gave him a select dinner at his delightful villa in Addison Road, near Holland Park, Kensington. This residence is called Varra Villa, and is one of the most beautiful and commodious in London. In the garden is a gigantic oak tree, under whose spreading branches young Mr. French loves to sit in contemplation when he yearly visits the paternal home—for on the greensward under this oak, when it was young, a fatal duel was fought, and of course the dramatic suggestions arising therefrom are realistic to a lover of the drama.

The Court Theatre, in Belgravia, is getting ready to produce this month Young Mrs Winthrop, Bronson Howard's vivacious play. He made it a point that the play was to be produced precisely as it was written for the American market, and as an American play, not has one single line been altered. Mrs. John Wood is to do Mrs. Dick, the part at first so charmingly played by Mrs. Heath, and later on as charmingly done by that incomparable artist, Ada Dyas. Mrs. John Wood retains her beautiful figure and girlish ways, and I solemnly declare that I should never take her to be more than thirty years of age on the stage with proper make-up and footlights. And oh! what a capital actress she is, and how musically her laugh ripples from her lips. One of her most enthusiastic admirers said to me lately "Mrs. Wood's laugh alone is worth [illegible] London to hear." The Court Theatre is now the fashionable theatre here as to the class of people it accommodates from all London directions. Besides it is near Belgrave, Eaton Square, Grosvenor and Cadogan squares, which is where the upper ten most do congregate.

Mrs Bancroft Howard's brother, Charles Wyndham, will revive his latest London success Pendennyss this evening at the Criterion Theatre (the Criterion and he is to have the unusual experience of looking on at one of the audience and being in the bill.

While the actors are awaiting the usual engagements, there will be a fine production of Pinero at the Novelty being done. For several days there have been huge posters in the street pertaining to opening green parrot and posing [illegible] Mr. Pinero's three-act play with the name Dandy. There was a dress rehearsal yesterday of this new opera by Messrs. and Solomon, to which guests were especially invited, one of whom a good critic tells me that there was no enthusiasm displayed, the music being below the librettist in point of excellence, and Lillian Russell having not the freshness which was the chief charm of her voice.

The Grand Theatre Islington is managed by the American Charles Wyndham. The Grand is not in a very neighborhood if we are to credit rumor though having lived within a tolerant throw of the Islington Thespian Temple for more than a year I must say that it is a good neighborhood and as to healthiness one of the best in London by reason of its elevation the north being on high ground. I take a species of personal pride in the Grand Theatre, also Sadler's Wells, because they are in my own camping ground. At the Grand A Ruined Life is being well played. It is by Arthur Goodrich and J. R. Crawford, and contains some verses and allusions to matters of the turf quite worthy of Bracegirdle. The verses are last in London, one of the best being at "Hampstead Heath." Every inch of this ground is familiar to me, as I have enjoyed some most delicious dinners at the hospitable residence of Mr. and Mrs Mitchell. Mr Mitchell's mother is an R. A., and her pictures are always admired in London. Though an elderly lady, she never flags in her selfless devotion to her palette.

At the Marylebone Theatre, in the Edgware Road, My Partner is being done. Shades of our infancy! what a roasting My Partner is having at this theatre, where there are no backs to the stalls—only hard benches. Wing Lee would give Charley Parsloe a spasm of the liver could he view his get-up. It is the Chinaman which we saw on ten cheste years ago.

In absurd contrast to the frequenters of the Marylebone are the royal visitors at the Lyceum. I detest the methods of announcing these personages. "The Crown Prince of Sweden and suite honored the Lyceum with their presence last evening." How much better to say "Mr. Abbey honored the etc., etc., etc. with a box to witness the dramatic entertainment at the Lyceum."

The Playgoers' Club, newly established, is now in its new premises at 22 Newman street, off Oxford street. Tuesday next it has a lecture on "The Prospects of the Modern Drama" by Silver King Jones. This club is most unique. Each week plays are discussed—only by those who have seen them. Nothing is personal, all good-natured criticism. Managers are encouraging this venture, and the club is to attend in a body, as a club also on the opening night of the Christmas pantomime at Drury Lane on Augustus Harris' invitation. They are to occupy the pit.

A. W.

Professional Doings.

—Bebe Vining goes with the Ivanroff company.

—Louise Searle has entirely recovered her health.

—Harry Kennell is getting up another variety company.

—Dominick Murray will begin a starring tour on Nov. 22.

—Captain Alfred Thompson returned from England last week.

—R. M. Carroll and son will shortly leave the Hanlons' company.

—Queens will fill the week of 20th at the Mount Morris Theatre.

—Charles Dungan is gone to Philadelphia to join McCaull's company.

—John Duff says he is interested in the Standard Theatre with his son.

—Adam Forepaugh, Jr., will spend the Winter in Europe with his family.

—Mollie Fuller is absent from the cast of Adonis on account of illness.

—The Callender Minstrels will open at the Comedy Theatre in a fortnight.

—H. Talbot, of the Called Back company, is a brother of Wallace McCreery.

—Business at the New Park Theatre has been very good with the minstrels.

—Evangeline is to be revived by E. L. Rice. He is looking around for a company.

—John E. Ince has made a comedy hit as the Groceryman in Peck's Bad Boy.

—Wanted—A Partner will at the end of this week run to cover to "reorganize."

—Keller and Conard will not begin their regular season until after the elections.

—A Pair of Pink Shoes is the latest play by H. Wayne Ellis that has yet to be produced.

—Frank de Vernon will probably play leading business in one of Claybaugh's companies.

—Brooks and Dickson have received the first three acts of Herman and Wills' new play.

—E. M. Roberts has been sent for to take Wesley Sisson's place at the Madison Square.

—Several changes will be made in the cast of Gillette's Secretary before it goes on the road.

—The week upon Harry Miner's new theatre on Madison Square will begin early in the Spring.

—The cold spell of the last few days has thinned the crowds wont to assemble on the Square.

—Walter Owen left for Baltimore on Monday night to join Sothern's company in Crushed.

—The Cragg Family is carrying all the honors on the tour of the European Burlesque company.

—Out of seventeen applicants for admission to the Lyceum from Louisville, only one passed the necessary examination—or was able to pay the fee. Nearly $10,000 has been scooped into the coffers.

—Harry Seldon received an offer from Augustus Pitou to play a comedy part in the Lyceum.

—Mora and Barton have signed with their landlord, James. The [illegible] to lose litigation.

—Elliott Barnes has had a request by the managers of a leading [illegible] to the city.

—Brother Max, a farceman [illegible] will be produced by B. E. Graham and [illegible] in November.

—Marguerite Bremer, [illegible] has signed to star next season [illegible] and Price's management.

—It is calculated that there [illegible] continuous of good standing [illegible] since the beginning of the season.

—Shelley Brown, [illegible] with the White Stars, has been engaged [illegible] as treasurer but his real [illegible] secretary company.

—Ralph Delmore, the Summer Monte Cristo in a brother of [illegible] the claimants of The Artist's Daughter.

—Charles Pond's remarkable [illegible] Crushed, or, Whose are They [illegible] comment on the press of the [illegible] city.

—Harry Murdoch has made such a hit as Caper in Orpheus that several managers want her, but she will remain with Gilmore's Band.

—Emma Carson will soon [illegible] Fatty Rice's place with Kruger's company [illegible] Miss Rice will return to private life for a season.

—C. H. Hoyt is engaged on a play for Nat Goodwin. C. H. Hoyt's play by the same author is nearly ready. It is true to A Case of Rye.

—Wallace McCreery returned from Atlantic City last week, having entirely recovered his health. He intends at once resuming his professional.

—Yesterday John F. Poole informed a Mirror man that Monte Cristo will be played at Niblo's after the withdrawal of The Seven Ravens.

—It is announced that Charles Coghlan will be interested financially with Henry Abbey and Mrs. Langtry in the Princess Theatre London.

—Manager Field has been restrained by the courts from sending Nunky to the road until the litigation between him and Mr. Palmer is decided.

—Louden McCormick is playing in The Danites at the National Theatre, Bowery, this week. McKee Rankin is superintending the production.

—The Beggar Student has been added to the repertoire of the Cari Rosa troupe. This is regarded as a downward step for the well-known company.

—There is a strong feeling of opposition rising in the profession against Sunday performances in the West and South. Party is not at the bottom of it.

—Maurice Grau states that he is uncertain at what date his company will again appear in New York. He will visit Mexico and Havana. Aimee, he says, is doing well.

—Harry Seldon has received an offer to join the Lyceum stock company on Jan. 1. He will probably accept. In the meantime he will play with Pyke's Opera company.

—An actor lately returned from England says that the Health Exhibition at Kensington, with other outside attractions, has been very injurious to the theatrical business.

—Madame M. A. Gaillard, wife of the baritone of Grau's Opera company, has been engaged by W. A. Thompson. Russell Glover will play Jansky in The Beggar Student.

—Cyril Scott will play an Italian part with Minnie Maddern at her matinee at Wallack's on Nov. 6. The same evening the company leave for Chicago, playing two nights on the way.

—Rupert Schmid, a sculptor recently arrived from Paris, is engaged upon statues of Pauline Hall and other shapely actresses. His busts of Patti and Ethelka are considered very good.

—It is probable that A Parlor Match will revert to the author, C. H. Hoyt. It has been an unbalanced success, but Evans and Hoey and the author are in the throes of a misunderstanding.

—John Stetson says he intends engaging instructors at the Fifth Avenue Theatre to teach his actors how to act. He boasts that even now many professionals are indebted to him for instruction.

—The Casino chorus for Nell Gwynne has been almost doubled. The scenery is very elaborate. The interior of an old room in Hampton Court, by Hoyt, is a marvel of detail and historical accuracy.

—Dr. Leopold Damrosch was serenaded by his orchestra of eighty pieces on Tuesday evening. The Doctor afterward entertained the members at a beer and sandwich banquet in a Union Square saloon.

—An interesting relic of the famous Lord Lytton is in possession of T. Henry French. It is a letter written many years ago threatening prosecution to anyone producing a certain play of which he was the author.

—James Hatton is completing his arrangements for the reception and opening of the Nuovi Italian Opera company at the Star. Precautions are being taken against the ticket speculators. Probably the precautions will be unnecessary.

—Many of the artists and pantomimists engaged by the Hanlons for Fantasma are expected to arrive on Saturday. Auchon has composed some of the music for the piece. The brothers will appear in Paris next season, supported by a French company.

When the opening performances of the Lyceum Theatre takes place the students will be gradually placed in the cast as understudies, preparatory to going on the road. The seating accommodation necessary for the students to witness a play may reduce the receipts.

Reports are current that McCaull will arrange to remain at the Casino with the Aronsons after May next. The Aronsons deny it, but a reporter for The Mirror was assured by one of the Casino staff that negotiations were going on. He declined to speak any further upon the subject.

W. H. Henry, business manager of Redmund and Harry's Midnight Marriage company, is in town. He says the attraction did not have a losing night in several weeks on the New England circuit. The route has been changed, and week stands will be played in the future. Next week, Brooklyn, Greenpoint, Williamsburg.

The Giddy Gusher

There was never a table with a more enjoyable than that old story of the convalescent sisters who used about to lose by change their luncheon. According to their showing each one among them struggled with the worst calamity that could be got up in town. "It only it was the deafness of old Cantharides," sighed Lorentzo Dentistre, who was later.

"If I could trade off my long tongue for Spurious' watery feature grayish Mendicus. I would be a happy man."

So seated with unending reportage Love sang on.

"Ye disconsolate beggars, how ye do the market place, there dumb your trade and take each the other's misfortune, that seems from strangeness to be so much easier to bear."

And on the godlike command fell on their grateful ears, each skipped to the appointed place and joyfully parted with the burden to which their shoulders were accustomed and seized upon the supposed lighter load of a neighbor.

* * *

Alas! if love's tears had ached with previous lamentations, he went out of his mind entirely at the hubbub that now arose. Lorentzo Dentistre had heretofore got about on his gutta-percha leg and enjoyed a pleasant life of wandering. Here he was with old Cantharides, weird eats on his head, and his fellow citizens could break all the commandments and he not hear the accident. And Cantharides, fond of communing with nature and not minding the bug in his ear, was anchored by unaccustomed lameness at home and forced to hear his wife making love to the priest of the parish. And so it is to the present day—our infirmities we long to change for our neighbors'.

Ben Butler would swap that eye of his for Frank Moulton's red head.

General Sickles would like to exchange his vacant trouser leg for the empty sleeve of Professor Doremus.

And Joe Howard looks at the cotton-pod toupee of Steve Massett with envy, forgetting that Pope said (with Joe in his mind)

"Beauty draws us with a single hair."

And if one particular physical deformity seems the hardest to endure, so does our special sorrow seem the heaviest to bear.

* * *

I was talking to Mrs G. C. Howard the other day. The famous Topsy has had a recent affliction, and there are reasons why her grief came home to me with peculiar neatness. She is mourning a splendid son, who after brightening her life for twenty-eight years, died at sea this Summer. She cannot realize that her grief is not the greatest that could befall her. I did not seek to oppose her, though in my own soul I felt how in the measure of misery her trial fell far below that of many others. I thought of a little man who never knew a birthday, but laid down in a country church-yard one Winter's day, with his mother's heart in his tiny hand. That was many years ago, and the world thinks that woman to-day the gayest, happiest soul on earth. But all the fresh sorrows that she meets on every side serve only to convince her that her great grief, which will not be comforted by time, is the hardest burden that was ever put on a human being's shoulders.

* * *

I honestly believe the saddest fate that ever overtakes a woman is to lose a baby. Let Mrs. Howard ask her mother, dear Grandma Fox—she has had her sons leave her when grown to middle age, but she will tell her that the one great loss of her life was the curly-haired, golden-hearted Harry who died when he was a baby. Many a time I've sat with Grandma and talked of the little child she lost years and years ago. There never was a mother lonelier of a son than Mrs. Fox of the famous pantomimist George L. Fox. She stood beside his grave in Mount Auburn almost heartbroken, but the memories that cluster 'round Baby Harry are nearer and dearer to-day than those belonging to the grown up children who died thirty and forty years later. It's the fact that meets the blight with all its perfume folded in its bosom that we remember with fond regret as the splendid full blown flowers scatter their falling leaves unmourned about us.

* * *

I fully expect to see the headline of my column changed next week and the charge of giddiness taken down. Already I am receiving touching notes from anonymous sensational correspondents who insist that I shall leave essays to Montgomery and be funny and amusing.

[illegible] trouble—that's my business. I'll swap with almost anyone. I know the dreadful necessity of being up to concert pitch at the time, and take the measure of a thumper in return. It's a privilege to be closely connected, and I mean to avail myself of the first opportunity to be a first-class humbrow (all individual [illegible] in love and pleasure with [illegible].

* * *

I wonder if many readers of THE MIRROR have noticed one of the changes the ever-growing smell of Eau de Cologne will cause in [illegible]. The fashionable gentleman carries a vial containing bottle or two on a petite chain or cord, and she carries in her pocket a handkerchief in which are inclosed several drops of that vapid saturated with Farina Cologne. A healthy mortal of the town is kept up on new odoriferous diet.

I like to walk my friend [illegible] Watertown for a fragrance of the [illegible]. A hundred arteries enter into the composition of cologne. The alcoholic spirit is one of the largest constituents. These cologne-eaters don't seem to be tight or [illegible] whisky-wise fashion, but they arrive at a strange hazy state of existence funny to look at and pleasant to experience (so they tell me). But is cologne good for their health?

I thought I knew it all, and the woman with her chloral, and her Hoffman's Anodyne, and her hypodermic needle, and her McMun's Elixir were familiar pictures, but here comes the new dodge. Lump sugar is going up and cologne is at a premium, and women are enjoying a quiet racket of their own that knocks out the efforts of mankind at the bars of this noble country. But before the habit becomes fixed, I advise my female friends to determine what they are taking in when they go on lump-sugar cologne sprees.

* * *

Perhaps it is unnecessary to state that the Gusher is in a very deplorable state of mind. It is out of her power to be nervous, as she actually has no nerves, but she has an uncomfortable feeling, as if she were stirred with a spoon. And she thinks that Wallack's new people are answerable for her condition. It is simply maddening to see a manager as old and able as Lester send to foreign parts for such a set of people as he presented in Nita's First. As one after the other came on the stage the Gusher's depression got more and more so.

Had Lester never heard of John Studley's feet that he imported Lethecourt? When he turned up the broad, white sole of his new patent leathers—the shape and size of a white pine coffin lid—I thought Studley was distanced, but planted firmly on the ground Studley beats him by a beautiful bunion and a splendid hump on the O. P. side. These feet seem to be the principal reasons why Mr. Lethecourt should go into the show business, and we can do as well on this side the Atlantic.

Miss Rehe is pretty and painstaking. Mr. Denny is as mechanical and hard as they make 'em. His fun ought to be on exhibition at the Industrial up at Sixty third street along with the other machinery. He played his character, according to the bill, 150 times in London. I want to take bets he don't play it twenty five here. A drearier lot of foreign artists seems to me I have never seen, and they are certainly accountable for the wretched mental condition of your

GIDDY GUSHER.

Professional Doings.

—John Stetson has been ill, but is now better.

—Joseph W. Harris goes with E. E. Rice's Evangeline.

—Rose Osborne will shortly take road in East Lynne.

—Fred Stinson wants to secure a new play for Modjeska.

—Haverly's Minstrels will shortly return from England.

—The Boston Ideals are making a farewell tour this season.

—The report of Little Mac's insanity has been contradicted.

—The New York Opera company closed its season on Saturday.

—Mattie Dunlap has been engaged by Palmer and Mallory.

—Mary Beebe has joined Henry Laurent's forces for comic opera.

—On Tuesday night Her Atonement packed the Grand Opera House.

—D. H. Harkins will resume his starring season after the elections.

—On Nov. 10 McCaull will produce Desiree at Haverly's, Philadelphia.

—Sirba will be cut down for road purposes and cheaper people engaged.

—The Lyceum Theatre management would like to secure Joseph Haworth.

—Frank L. Verance is laid up in Denver with a case of blood poisoning.

—Samuel Glenn, late of Minnie Maddern's company, goes with Handmann.

—Henrietta Corsman has been engaged by the Madison Square management.

—William Seymour has been made stage manager of the Union Square Theatre.

—Helen Bancroft appears to be successful under Sheek and Collier's management.

—Frank Gardner's After Twenty Years is under consideration by a city manager.

—Manager Ratton has purchased a special car for the Stranglers of Paris scenery.

—Nothing has been decided upon to follow Gillette's Secretary at the Comedy Theatre.

—Louise Rial, having concluded her season with Henderson's company, is disengaged.

—Julius Cahn has been employed by Brooks and Dickson, and is located in the home office.

—Charles J. Bell has left the Mulford Dick company and will be in the city in a few days.

—The Daisy have filled the city with some very handsome lithographs and other printing.

—Louis Frost, the piano manufacturer, has been elected President of the Metropolitan Club.

—John Lee has temporarily undertaken the management of the Young Men's Whitney combination.

—Henrietta Crossman will manage Sussex Dale's star quest for entrée the Canon management.

—Harry Staddish has been engaged to appear in Ironclad. He will also manage the stage.

—Colonel Milliken has decided to shelve Madame Bonfare and the adaptation of Sardou.

—C. A. Davis, late press agent for Frank Bangle's Circus, will join the Madison Square Theatre.

—John T. Cannon, of the Continental, is seriously ill. His friends are apprehensive as to the result.

—Joseph Arthur has concluded not to send his drama, A Play and a Post, on the road for the present.

—Horace McVicker is business manager for the Italian opera company which will appear at the Star.

—Walter Bentley's lawsuit with B. F. Hunting and Robert Wilson will probably be compromised.

—Charles Tingay and Ada Gilman are using Captain Andrews, the alleged hunter of A Mountain Pink.

—Sophie Lingard is ill and not able to continue her engagement at Koster and Bial's for the present.

—Edward Harrigan states that the sale of the Investigation songs has thus far beaten the Cosmopolitan record.

—Percy Maynard will shortly leave the Voyage en Suisse company to take charge of the Fantasma company.

—Frank C. Higgins, a journalist, late of Minneapolis, Minn., has been engaged for the Lyceum Theatre.

—John Murphy reports that he is doing a good business in the smaller towns with his brother's Kerry Gow.

—Maud Dayton has offers from the Bijou and Hoggar Student companies, but will probably go with Ivanhoff.

—Lottie Beaumont will not join Thompson's Opera company as arranged, but will take out a burlesque company.

—Emma Carson returned to the city on Saturday, and was happily reunited to her husband, Paul Arthur.

—Fraulein Seebold, who joined Duff's company this season, has thus far been unable to appear, owing to illness.

—The Kinalfos have been rather unfortunate with Stella at the Star. Their losses already foot up $10,000 it is said.

—The management of Hazel Kirke over that the receipts at the Grand Opera House on Saturday night were $1,200.

—Thew's last appearance at the Casino on Sunday night was attended by six local managers and many newspaper men.

—It is stated that C. R. Gardiner will have charge of the Madison Square traveling attractions for Mallory and Palmer.

—S. P. Norman, who joined Margaret Mather some weeks ago, is now in general charge of Manager Hill's interests.

—Ada Booth will go to Europe to study after the present season. She will shortly sign with a well-known comic opera company.

—Arthur Ellwood, late with Janish, was formerly with Irving in England. This accounts for his absurd pronunciation.

—Ben Tyron will shortly leave New York for London to act as stage manager of the Lyceum Theatre under Henry Abbey.

—Dan Sully is on the scent of a stolen version of his Corner Grocery. He warns managers to beware of the bold appropriation.

—Agnes Booth and Eben Plympton are both wanted for the new Lyceum Theater, but it is doubtful whether they can be secured.

—On Saturday night, in Milwaukee, the tenth performance of Burglar and Contractor was given by Dickson's Sketch Club.

—Captain Thompson designed all the dresses, numbering one thousand, for the forthcoming pantomime at Drury Lane Theatre.

—The literary accomplishments of Kit Clarke are easily detected in the preliminary announcements of the return of the Mastodons.

—The American box office and ticket system, introduced by Henry E. Abbey, at the London Lyceum, is said to please the patrons.

—The selection of English actors which was made by Eric Bagley for his company does not appear to have electrified the country.

—Many of the combinations now on the road announce that they will suspend until after the elections, or at least during election week.

—On Rhea's opening night in Cleveland, last week, the crush was so great that the orchestra was compelled to take refuge in the wings.

—G. C. Archbarb has been reinstated in the management of the Allentown (Pa.) Academy of Music. That community is to be congratulated.

—Bessie Sawyer, who was so ill last week at the Sturtevant House, is much better, and hopes to reappear in the Rag Baby in a week or two.

—Jennie Kimball announces her intention to protect her rights in Katrina, a play written for Little Corinne by Oscar Weil and Fred. Lyster.

—Willie Edouin has scored a big hit in his burlesque, Whines from the West, and is likely to remain in England for an indefinite period.

—The Chicago Museum and Theatre, a popular price house, has a few open dates for first class attractions. C. H. Goodwin is the manager.

—Smiley Walker is booking time for a company which Colonel Milliken will send out in August, 1885, carrying Nanouche, Zerlina and Madame Bonifacc.

—W. F. Rochester and Frank Tannehill have the libretto and score of Nell Gwynne, which they have copyrighted under the title of The Orange Girl. This is the Ford version.

—Ellie Elster and Frank Weston have successfully produced Called Back in San Francisco.

—Rose Coghlan and Sophie Eyre appeared together on Diplomacy on Chicago on Monday night.

—Leonard Grover and C. B. Palmer are trying to secure Carrie Swain from playing Cad. The Looking.

—After the organization Adams Humpty Dumpty company will open at Sedalia, Mo., to-night (etch).

—A decision on the case of A. M. Palmer & M. Field in the matter of Sunday is expected in a few days.

—Maud Dayton has been engaged for the opera company which C. J. Cadmus is forming to visit the smaller towns.

—Haley and Fay will temporarily close their engagement with Nov. 15th. Two weeks afterwards earlier and closing of Fay the cause.

—Severance from Oliverotto Monument Committee are trustees of the excellent bill at Koster and Bial's Concert Hall this week.

—The Courage Edgar Syndicate is again before the courts several members of the company having renewed their suits against Sheldon the backer.

—Out of Sorts, another from the German, has been produced in England by the Hare-trays, of Private Secretary fame, with but indifferent success.

—James Powers, the young eccentric comedian who went over with Edouin, has been prosecuted by the latter with all his plays for a tour of Australia.

—Owing to the great success of Love and Law, Milton Nobles has rented his route, and this green has four week open time in March and April for the large cities.

—The Thalia Theatre is receiving very general patronage this season in addition to its regular German clientele. Manager Amberg is giving a series of operatic performances.

—Many managers have been trying to secure John McCullough's dates, but in every case they have been referred to the magnifico, as all dates are held subservient to his wishes.

—Aylmer Elliot, who came to this country last March and appeared to such advantage in Justice and The Wages of Sin, has left the Salsbury Troubadours, and is now in the city.

—L. F. Norman will give four Thursday afternoon organ recitals at Chickering Hall, beginning on the 23d inst. Henrietta Beebe, Emily Winant and Harriet B. Hilliard will assist.

—J. M. Johnson, the minstrel, has gone to Louisville to take Harry Kennell's place in Hyde and Behman's troupe. These minstrels are doing a rushing business in the West.

—Steele Mackaye has just completed arrangements by which he can turn out two hundred of his patent chairs daily. He will push the business both in this country and Europe.

—Manager R. F. J. Miles, of the Bijou, lost his exchequer depicted to the extent of $15, by some enterprising pickpockets while in attendance at the Latonia races in Kentucky last week.

—Under Isaac Williams' management business at Koster and Bial's has been steadily increasing. Ten Maidens and One Man, by Suppe, is in preparation, and will follow The Lovely Galatea.

—The Devere-Austin Attractions have created a boom on the West side. There have been no vacant seats in the Eighth Avenue Theatre this week, and the standees have been numerous.

—Sheek and Collier are said to be taking extra precautions in regard to all plays submitted to them. One author says that a long catechism is gone through before the firm will consent to the reading of a play.

—A. E. Sumner, has taken Jay P. Rich, humorist, vocalist, and dramatic reader, on the road. Mr. Rich is now in the business. La Petite Marguerite is playing in New England under his management.

—Lilian Olcott's company includes W. F. Burroughs, S. K. Chester, John Sutherland, Maurice Pike, Howard Kyle, Henry Hascomb, John Boice, Laura Alberta, Pauline Dubrul and Mrs. Annie Chester.

—Sheek and Collier are awaiting the result of Donnatumma's application for an injunction *in re* The Artist's Daughter. Should it be granted, they have decided to revive French Flats, which is now in rehearsal.

—The incessant fun of the Dalys in Vreden has proven another magnet at Tony Pastor's, which latterly has become a theatre of screaming farce-comedy successes. The houses this week have been packed.

—William Dunker left town yesterday to attend in advance and press work for Lilian Olcott. This is Mr. Dunker's first experience in this work. For several seasons he has been an attache of the Academy of Music.

—W. A. Whitecar is making a pleasant impression in support of Aimee. A Boston critic says "He has a fine voice and figure, delivers his lines exceedingly well, and shows the most perfect taste in his costumes."

—Edgar Bruce has already made arrangements with Maltby and Palmer and other managers for the production in London of American successes. Home managers will reciprocate by presenting English plays.

—A company playing N. Y., a melodrama of which Franklin Lawrence was the star, abruptly closed its season at the Brooklyn Grand Opera House on Saturday night. Knowles and Mattis had to guarantee the salaries.

—Charles Coote, a brother of Bertie Coote, arrived from England last week. He is negotiating with the Mallorys to play The Private Secretary on the road. He was with Wilson Barrett for three years, and later with Lotta.

—L. M. Gardiner, who was Mapes's manager for eight years, is still at liberty and in Chicago. Mr. Gardiner has established a reputation for energy and strict attention to duty, and he should not long be without an engagement.

—Josh Ogden says that the Knights desire to contradict the report that they have closed their season or intend doing so. Business has been good, and the company will travel to San Francisco, where they will produce The Private Secretary.

—The Cincinnati Lilo benefit at Heuck's New Opera House in that city, 17th, will embrace one act each of Young Mrs. Winthrop, My Partner, Wages of Sin and the Big Four in Luck in the Morning, in addition to considerable specialty talent.

—George H. Ward has suspended his play having finished his eight weeks engagement in Chicago.

—Sargent Kaspar has made some alterations on Dundee, in order to adapt it to the purposes of the road.

—Carl Haltman is seriously ill at his residence. He has formerly the pianist of Gilmore's Concerts.

—Riggles is the title of Howard Taylor's new play. He thinks it a better name than Cupress, and he takes all starting Sheffield Shoals in the leading part.

—Charles Schneider, the past business manager of the Fifth Avenue Theatre, has retired on the 6th inst., and organized Schmitt's summer season upon a new basis.

—Barney Campbell has decided to withdraw Negotiations until after the election. He will temporarily manipulate the company while that playing on The Water Gate.

—Miles and Barnes have decided to put a No. 2 Orpheus and Eurydice company on the road, in order to utilize the people who were on the disbanded Rentzsch company.

—Some of the people in the Tompkins case belong practically to our family. There are Lew Baily (nephew William Baker), Daniel Thomas, and Louise Baily (sister Baker's wife of Trenton, and George Bateman, the father.

—T. H. Edwards, manager for Powers and Son, in the possession of an autograph album, the gathering of which extends over years, containing the signatures of most of the people ever seen, including John Douglass, E. Eddy, E. L. Davenport and others.

—Mark Smith, ever with The Danger Signal, takes the leading part in Dundee, which McCaull will produce in Philadelphia on Nov. 10. On that date McCaull will have seven companies, viz.: Nell Gwynne here, Cadets to Boston, and Dundee to Philadelphia.

—On Sunday afternoon, a consolidated clerical forces preached the Gospel for one hour, on Union Square, opposite to the Casino, to an appreciative many others. The afternoon performances of many professionals at the Casino House are disturbed by the numerous calls.

—Kit Clarke has secured a spectacular piece for the Mastodons which will need upholding between them in the sublime line. It is called The Golden Wedge, and was written by Frederick Marsden of monologue fame. Dust scenery, costumes and wooden shoes galore will be carried.

—Harrison and Gourlay, in their successful appearance this August by the Light of the Moon, open at the Fifteenth Street Theatre next Monday night. They are now in Texas playing to big business, and have thus far had a very prosperous season, notwithstanding bad weather and election excitement.

—Manager Sargeant has left the clutches of most unnecessary state here, having paid and to complete several plays, notably The Don for Henry Lee. Sargeant is to be married this fall, and will maintain his headquarters. His engagement at the London Hippodrome is a good one and is for twelve months.

—On Wednesday night last there was a painful exit in the second act of The Biggest Business at the Casino. Lewis Jones did not like his entrance cue, and flying full soon to find fun, leaving Hank Smith and the chorus on the stage. An anxious time ensued when Miss Joyce appeared.

—Mr. Edwards says: "Sargent has found a backer, and Miss Janish will remain her season, in Philadelphia, on Nov. 3, with a new romantic company." Charles Pardon refuses to go further, and endeavors the information that the members of the company may not paid their salaries for the week they all gardens at the New York.

—John Sheffield's Wanderer Book combination includes Louise Sylvia, her husband, G. H. Leonard; Ida Veary, Ella Reed, Abby Glenroy, J. W. Hemings, Fanny Gregory, the author of the play, Rose Sheffield, Gilbert Clayton and L. D. Bradley and will open the season with, at Richmond, Ky., under the management of J. J. Rosenthal.

—T. W. Keene's manager, W. R. Haydon, is arranging for the revival, on a magnificent scale, of several Shakespearean plays. New music is being written and entirely painted. Macbeth will be given on a grand scale at Haverly's Chicago Theatre in April next. Keene will play an engagement of three weeks at Niblo's later in the season.

—On Saturday afternoon a large crowd stood round the stage entrance of Wallack's to watch Miss stepping to her carriage after the matinee. It was a highly appreciative crowd, composed chiefly of ladies. Six huge baskets of flowers were placed on the vacant seat in the open landau, and accompanied by a lady the diva drove to Central Park.

—The classes of the Society for the Preservation of the Irish Language, in Steinway Hall, on Thanksgiving evening, will produce for the first time a Celtic idyl, specially composed for the society by Paul Hathaway. Two evening performances will be given, one entirely in the Irish language, on the 25th, and one in English, on the 27th of November.

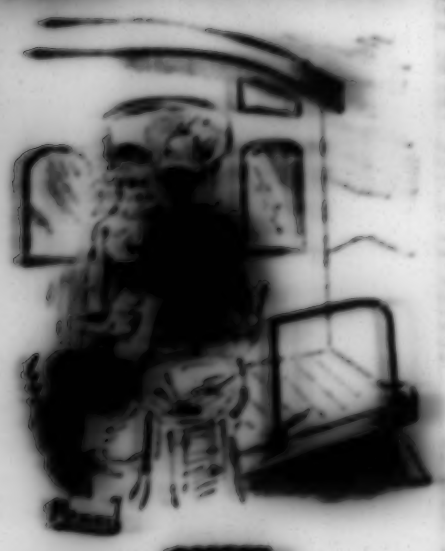
—Ben Baker relates an amusing experience in the life of Frank Chanfrau while the latter was running a museum in Brooklyn. Hamlet was being played in the theatre, which was upstairs. A horse was easily gotten up, but in no way could the steed be gotten down again. So it became necessary to lower the animal through the window with rope and tackle.

—Howard P. Taylor, with his late partner, John A. Stevens, defaulted on the rent of the New York and were dispossessed. This was done for the reason that it was the simplest and easiest method of getting rid of Mr. Stevens, who failed to make satisfactory financial responses. Mr. Taylor is now the backer of Mr. Martha, and says that it is his intention to try comic opera and big shows.

—Frank Tannehill, Jr., has accepted an engagement with Gillette, and goes on the road with The Secretary. There are three of the Tannehill family acting in this city at present—F. A., the father, in Her Atonement at the Grand Opera House; Edward, in Called Back, at the Fifth Avenue, and Frank, in The Secretary, at the Comedy. Mrs. F. A. Tannehill, the mother, is with W. J. Scanlan.

—Mr. Morton, of Morton and Bell, reports that Our Strategists has been playing to light business throughout the South, with the exception of New Orleans. The company is booked for forty weeks, which will be played, all reports to the contrary being false. After season they go to England. The Hussars, by Col. Milliken, is in rehearsal, and will be produced, for the first time, in Augusta, Ga., on Oct. 29.

PROVINCIAL.



BOSTON.

The first four performances at the Boston Museum were devoted to the School for Scandal, with John Gilbert as the Prime Vizier. Mr. Gilbert gave a strong rendering of the character, but of the old-time comicality called for, Charles Barron's Charles Surface, Annie Clarke's Lady Teazle, Mrs. Vincent's Mrs. Candour and George W. Wilson's Crabtree had their old-time excellence. Clayton Rossi made of Moses a strong study, not consonant with the rest, as I understand, but in obedience to Mr. Gilbert's suggestion, and not intended to set up by the general tone. Nothing on a stock man may crush him, but it will have a necessary effect on a stage when as good an actor as he. Old Heads and Young Hearts was given for the next three performances, with Mr. Gilbert as Sir Isaac Rand. But the place de resistance of the week was The Rivals on Saturday night, when Mr. Gilbert's old Sedbergh associate was superb, and Charles Barron's Captain, Mr. Wilson's Bob Acres, George H. Parker's Sir Lucius, Annie Clark's Lydia, Mrs. Vincent's Mrs. Malaprop and Miriam O'Leary's Lucy made a cast to go into capitals over. I think the American stage does not possess another actress who can put such outrageous and such contagious humor into the part of Mrs. Malaprop. It is simply perfection.

The Globe Theatre was crowded during the week with people who were wild over Edward Marble's Spot Cash, as given by H. C. Cottle and his co. The play is great only in the way—as a means of displaying the skilful scholar man in smart sayings and smart actions, that is sure of a welcome everywhere by those who want an evening of fun. Mr. Marble has been acting a small part himself during the week and watching chances for improvement, until he has got the dialogue and business down to a fine point, and everything is capable of not concealed.

Humanity was the attraction at the Park, and Marie Aimee was as charming as ever in her delightful comedy acting, and made dancing and acting serve to lure all away. The play is inconsequential, and the same remark will apply to the people in support, if exception be made of Newton Chisnell, who acted the manager to perfection, though he might have dropped some of his shuffleness of action after becoming prosperous.

The dancing and musical and spectacular features of Paste continue to please large houses at the Boston Theatre.

Eclipsed by the Light of the Moon continues to please good houses at the Bijou on its second visit, and Louis Harrison, John Gourlay and Edward Morris are three of a kind hard to beat.

The Howard Athenæum Specialty co. No. 1 had large houses during the week, and proved to be quite as good an organization for variety purposes as co. No. 2. Weinstein's nine performances are the most daring I ever saw.

The Boylston Museum continues giving lively variety to large audiences afternoon and evening.

Austin and Stone are making a great success of their Dime Museum.

Items.—Edward Marble told me on Sunday in a mysterious way, that he is engaged on a new play, which will be musical and spectacular to a great extent, and "somehow Americus evolutes that hose never been seen on the stage," as he expressed it. M. B. Curtis will put it on the road, and it will make its appearance some time in December. I give it up. Do you?—Frank B. Hayes is making a great success with his Star Dime Museum on Hanover street.—I see an item going the rounds that Edwin Booth will appear in Berlin in February. This is very absurd, when it is remembered that he is under B. M. Field's management for twenty weeks from Nov. 17.—Spot Cash made such a hit that a return engagement will be filled in the Spring.—Tom Karl is in the city, stopping at the Tremont House. I met him, one day last week sauntering leisurely down Tremont street, "the observed of all observers."—Mrs. Charles Kent and daughter are expected to arrive from England in a few days; and, as Cholly will go to housekeeping in the highlands, I hope to see more of him—off the stage as well as on. No more wild oats.—Marie Aimee saw Spot Cash at the Globe on the Wednesday matinee; and, *per contra*, Geraldine Ulmer saw Humanity Friday evening at the Park.—Orrin Richards, the underwater scenic artist, is still an inmate of the insane asylum at Somerville.—Mr. B. Curtis and wife stopped at the Brunswick.—The Globe Theatre sphere will give their second annual ball in Berkeley Hall, Dec. 5. The boys are very popular with Globe patrons, and will be sure of a large attendance and a good time.—An entire week of Margaret Mather's coming engagement at the Boston Theatre will be devoted to Lady Macbeth.—The Boston Museum co. will begin a provincial tour at Montreal, 8th, visiting also Halifax and St. John, after which they will start in the New England circuit at Bangor.—Cosby has been making some splendid photographs of Antonetta Bella, the young dancer, who has been setting Boston Theatre audiences wild with her dancing. He has taken her in thirteen costumes. He has also photographed the rest of the co.—Maria B. Grace gave an interesting lecture on "Acting as a Fine Art" at the Park Theatre on Wednesday afternoon. She is a teacher of elocution in the New York Lyceum Theatre School of Acting.—John Gourlay stops at the Adams House, where those who do not know him take him to be a minister.—Clara Morris will stop at the Adams House during her engagement at the Park Theatre.—H. B. Warner, in advance of the McCaull Opera co., is in town arranging for the opera season beginning there Nov. 10.—Theresa at the Adams House.—Warren Mayer is flying in and out of Boston in a lively manner.—Agnes Booth had a birthday recently, and among her presents were a pair of flower pictures, painted by George W. Seavey, and given her by Manager Schoeffel of the Park.

PHILADELPHIA.

May Blossom was warmly greeted at the Chestnut Street Theatre last week, and will meet with a still more cordial greeting when it appears again. The result was merited, not so much on account of the great literary merit of the play—for it is not remarkably strong—but because the acting was generally smooth and clever. Georgia Cayvan evinced marked improvement in her work, and every member of the cast is entitled to pleasant commendation. The stage setting was in every way in keeping with the acting. This week the attendance will show a decided increase in quantity and quality. La Cigarette will be presented at this house on Monday evening next, for the first time in America. It is the joint production of Messieurs De Courville and Cremieux, and is said to be possessed of great strength and numerous comical effects. The co. as billed, contains many favorites. The English version of the play is by F. F. Mackay.

Rip Van Winkle at the Arch was not badly done, but much of the extravagance in stale and absurdity in ancient jokes and time-honored gags. Carl Rankin sang well. Mr. Toms was too much inclined to overdo the funny business, but he labored to please. Emma Carson has changed from the ethereal Alwina, she presented in Pluto, and now appears clothed in a fair abundance of bodily beauty and comparative plumpness. The wind-mill attachment, however, is still apparent. Marie Bonfiglio was evidently nervous on her efforts. She has not grown the Little Duke, but her voice retains its old-time sweetness. Havana is the current attraction and will be succeeded, 10th, by Thea, who opens in La Jolie Parfumeuse.

At the Opera House My Life did a somewhat ethereal business, although the week began well. The play cannot be made to stand no matter how thoroughly indorsed. It is about the poorest play I have seen, and cannot be considered as within the pale of serious criticism. Jannauschek is, of course, a great actress in certain characters; but when she attempts to portray the part of an ingenuous star, the result is simply painful. To speak gallantly, time has not touched her lightly, and one cannot in any respect be an Anne Louise Bistricke Otis, so as to hope for Jannauschek's success in a juvenile role. To-night Lotta opens in Nitrouche, and her engagement will continue until Nov. 10, when Rhea will appear.

At the Walnut, A Night in Venice still holds the boards, and there has been considerable improvement in the work of the co. since the opening night. The attendance has also picked up, and Manager Fleishman feels in better humor, having some hope that the gas company will pay the charges to the north side of a certain place. But few of the high-priced boxes have any space to boast of, the financial results of the week thus far and the Walnut style of any theatre there is an end of a farce. Oscar Hudson will be given a benefit on Saturday.

Forepaugh's continues to draw well—but not too well. The crowds have manifested a fit taking charity. Esperia Aimee seems to have won Van Velsor's contribution pledging by the interpolated gags and attempts at laughing-getting. A touch of variety sets the backbone teeth on edge, therefore it should be avoided.

Crushed at the Arch Street Opera House, did a moderate business. The co. can still be recommended. The night the Royal Scots Garrison are to be a series of variety entertainment.

An Adamless Eden will be the attraction this week at the New Central.

Items.—The glimpse we had for the first week of Lotta's engagement at large.—Joseph Jefferson and Mrs. Drew will appear at the Arch in a round of standard comedy.—Effie's Black Flag is the week's attraction at the National, and Callender's Minstrels appear with a different cast for variety's larger issue.—The Pygmy Queen is the feature of A Night in Venice now in Abbey Street.—New scenery is being prepared for The Charcoal Burner.—Manager Campbell of the Grand Opera-house has a right fine eye to eight-ball work.

ST. LOUIS.

Grand Opera House (John H. Hunt, manager): My Partner was produced at the house this week by Lewis Morrison and a good co. Business was very good, owing to the enormous crowd drawn to town by the Grand Pinafore parade and the great St. Louis Fair. Three new matinees during the week—Monday, Wednesday, Thursday and Saturday.

Pope's Theatre (Charles H. Pope, manager): Very large audiences have visited this house nightly to see The Two's Company, a specimen of extravaganza by James Muller, W. H. Batchelder and Albert Martinetti, assisted by the principal stars and do them justice. Ballet pretty and scenery gorgeous.

Olympic Theatre (Charles A. Spalding, proprietor): Sanger's Circle of Kings party have been causing much excitement hereabouts all the week. The co. is composed of about the same material as when here last.

People's Theatre (W. C. Mitchell, manager): Captain Mullen, by Gus Williams, has been given here during the week to a very good business. He is not as popular as when here last, owing to the fact that the prices are not suiting tastes for the benefit of orchestrale institution. The play is a good one and well presented.

Comique (George McManus, manager): An attraction will now be arranged by Manager McManus for next week. The following are some of the attractions: Father's trained animal circus; William J. Mills, change artist; Walker and Collins, Dixie Fenton, songsters; also Nellie Parker, Hines and Remington, Florence French, song and dance; Haynes and Orville, ministrel and acrobats; Kitty O'Neil, jig dancer; Lockhart's Pygmies, acrobats, and others too numerous to mention.

Standard Theatre (W. H. Smith, manager): George H. Adams' Humpty Dumpty co. opened a return engagement last Sunday, and closed during the week to good business. Adams is comfortable in his operations and thinks and has an equal to his star on the stage.

Items.—The Exposition has averaged quite creditable a day all the week.—The Veiled Prophets' pageant, together with the St. Louis Fair, has filled the town with strangers, however, at all the theatres in consequence is great.—John Mat is caught and John T. Raymond is round a few Sunday night last at the Olympic to see The Branch of Keys.

CINCINNATI.

Pyne and Lee, with Scanlon as Carroll Mason, opened a profitable investment at Harlow's, the handsomest little house being crowded nightly during the past week. Like his predecessor, Samuel Scanlon possesses an attractive stage presence, but is immensely the superior in the matter of vocal ability. His support, particularly Nellie Strathdare as Andrea and J. B. McLean as the pale of Pierre Pontaine, was of the best description. The attraction this week is Lizzie Aldrich in May Fortune, with Luke Martin as Charles Pardee's famous character of the Chimney Sweep, opened 8th by Burt Shirley.

Mattie Vickers at the People's presented Gaspler's play, Lacquer, during the week with fair results financially. The play could be vastly improved by cutting out the senseless portions of the second act, and the introduction of some musical features by the star. Charles Rodgers, her husband, gets off several sensations of well-known actors, the majority of which range from fair to mediocre. This week, the Big Four in Early in the Morning. The People's Comedy to understand for 15th.

In the Parks closed a successful week, 13th, at Heuck's New Opera House. The co. was one of the strongest seen here in some time, and included such capable people as E. J. Buckley, Frank Goldsby and Selma Fetter in the more important roles. The play itself is one of exceptional interest, and, admirably presented as it is in the matter of stage appointments and cast, its success is by no means a subject for marvel. This week, The Wages of Sin; 15th, M. B. Curtis in his new play, Spot Cash.

The Cherubs, Joseph Bradford's new play, with which Robson and Crane opened their week at the Grand, apparently fell flat despite the arduous work of those two excellent comedians, and was replaced 9th by Forbidden Fruit, when business picked up amazingly. Leonora Bradley, who was in bygone days a member of the stock at the old Heuck's Opera House, rendered effective service in the latter play in the part of Zula. The Madison Square Young Mrs. Winthrop co. is the current attraction, followed 16th by Frank Sanger's Bunch of Keys.

The new attractions for present week at the Vine Street Opera House include Louise Clements, Indian club swingers; Emery and Russell, musical artists; Alice Gleason, Magee and Allen and Belle Dolan. The Durell Brothers in songs and dances past week scored a pronounced hit, and have been re-engaged as also the Farinas.

Manager Harris has instituted a new departure for present week at the Museum, and will present the Anne Walker Dramatic co. in the Two Orphans, with Anne Walker in the role of Louise. Two performances will be given daily. The other features for the week are Lizzie Sturgeon, John and Nellie Healy in sketches, the Grove Lady Orchestra, Herr Gotz and Rosa Miller. George Cunliffe, the new press agent of the house, has already established himself as a favorite with the press representatives.

Items.—Jacob Rosenthal, press agent of Harlan's Theatre, left 14th for Richmond to look after the interests of The Wonderful Rock comb., which opens at that place 24th. The party, as reorganized, includes, besides Lester Rolfe, G. Herbert Leonard, Gilbert Clinton, Alice Gleason, Ida Leary, J. W. Hettinger, Etta Reed, Fanny Rogers, L. B. Blondell and the author, Scott Marble.—Messrs. Judson and Lester, at the Grand, closed with a matinee 14th.—A notable procession in view of the big political parade which occurred during the evening.—Quite a number of artists have volunteered for the 15th benefit, which occurs afternoon of 16th at Heuck's New Opera House, and the attractions already announced embrace an act each of Young Mrs. Winthrop, My Partner, Wages of Sin and the Big Four in their specialty, Early in the Morning. It is more than probable that the Hollywood Children from Harris' Museum will also appear.—C. H. Leonard and wife (Lester Rolfe) arrived 14th from Philadelphia.—Manager John H. Havlin has gone East on business in connection with his theatre.—The Wild West Show is to be running heavily billed for a short season at the Cincinnati Baseball Park.—W. J. Scanlan, on Friend and Co. constituted the programme at the professional matinee given 14th at Harlan's, and attracted largely.—Keeping pace with the times, Manager Jennings, at Heuck's New Opera House, 14th, distributed Flame and Leonard badges among the habitues of the house.—John Burke and E. H. Hudson, both in advance of the Wild West Show, put in an appearance during the week.

The Industrial Exposition, which closed 5th, resulted in a net loss of $15,000.—R. L. Miles has been in the city for the past two days, his prolonged stay being attributable to the fact that the Fall Running Meeting was in progress at Latonia Track.—W. H. Crane, of Robson and Crane, also enjoyed the sport under Miles' protecting guidance, and rumor credits both gentlemen with having come out ahead at the pool-box. Some conservatives wamp, however, picked the great Festival director's pocket to the extent of $5.—Speaking of the Dramatic Festival, reminds me that Chatfield Hall, the secretary and corporation, is now publishing the Concert Graphic.—Manager Rainbolt, of the Grand, has notably improved the executive staff of the house by discharging a couple of "tough customers" who had heretofore attended to the lithographing.—It has been played that department in charge of a Baltimore gentleman named Heuck, who comes favorably recommended.—Frank Rogers, of The Wages of Sin comb., departed 13th for St. Louis.—Frank Sanger's Bunch of Keys comb. will fill out the week of 25th, at the Grand, the date being vacant by reason of John McCullough's illness.—Col. Thomas P. Sinclair, of Washington, is in the city.—He is at present regulating the business affairs of the Alice Oates Comic Opera troupe, and it goes without saying that with such responsibility time does not hang lightly on his hands.

CLEVELAND.

Euclid Avenue (Tom Hart, manager): Rhea drew great patronage, as she always does.—Her new play, Nyonoh, 6th and 7th, is standing remarkably.—Wednesday night the crowd was so great that it overwhelmed piercing the orchestra on the stage.—First time this has been done in three years.—Tuesday night, An Unequal Match, a play for better suited to her than the new one, drew only fairly.—A local contemporary very ungallantly accuses the cause as the non-appearance of the fetching dress which Rhea wears in Nyonoh.—Young Mrs. Winthrop, latter part of the week, owing to the intense political excitement, did only a fair business.—Shadows of a Large City two weeks, John T. Raymond on 20th.

Academy of Music (John A. Fisher, manager): A Wife's Honor has been playing to light business. In some respects the drama is very good. It is portrayed by a fair co. Agnes Wallace Villa is the star. Next, Jack, the Mayor (press, pic).

Lyric Museum (Leopold Stapp): Charles and Ella Harris are the ones endorse the bay out of the usual attractions.

Grayston Dime Museum (J. H. Lucas, manager): Is experiencing rushing biz. Polly's pergola and ball-room is the centre attraction, of course.

Items.—M. B. Curtis, as a precautionary measure, has dispensed with the services of Ben Maginley, and will have a good company for Rhea's engagement and no doubting them can get a pleasing, first-class company on the spot.—The Lucille Brothers of this city joined the Gilbert Museum co. last week.—Frank Henderson and C. B. Maynard are close agents.

CHICAGO.

The past week has been full of interest in dramatic events. Nothing new was presented at any of the theatres, except Rhea at Hooley's, the latest face of the fascinating Southerner could be placed in the category of novelties which would be a misnomer of the imagination. Let us have to great going to. The theatres to this point of interest went to show Better Than Gold is a most delightful comedy acting to an thing of and Rhea fashionably on a part that cross-lights her with the public. The other members of the co. have nothing to do except as facilitate to the principals, and they do it very well. In spite of these facts the Grand Opera House was well filled every night, and constant laughter accompanied the antics of the clever party of comedians. The 9th, Rhea goes still for Cleopatra. The Lyceum Comic Opera troupe, with Kitty Rhea as prima donna, take the leading roles, and are well supported by a large and well-selected co. A Night in Venice will be produced next week.

The Avenue Academy of Music (Rogers and Price, proprietors and managers): Miss Jamesonne and co. are playing the powerful drama, written by Harry Meredith, entitled My Life, and are receiving nightly well-merited applause from large and rotherous audiences. Next week, Her Atonement.

NEW ORLEANS.

Academy of Music (Frank Bidwell, manager): The Parlor Match co. opened a week of good business at this house 4th. The business was not as profitable as other engagements under same management, and the performances were not satisfactory. I understand a large percentage of their dates ahead is made up of one-night stands. The co. may prove financially a success in combination, but will not, I surmise, in weak stands. Lizzie May Ulmer commenced a week's engagement 6th at this theatre in Bluebeard. Business was here fairly good throughout the week. The star is an excellent comedienne, but I suggest to her the advisability of eliminating her song in the second act. The fact is, the lady cannot sing, and her efforts in that direction detract from the general excellence of her performance. The supporting co. is a good one. Some changes have been made since the first appearance. Louis Aiken, who gave an admirable performance of old man Hazel Hopkins, left the co. suddenly on the pass Mr. O. F. Powers to fill the engagement. For the rest of the week the theatre-goers will be entertained by Georgie Ames (Mr. Ulmer), who was transferred from Joe Reynolds. The latter has been very wisely done by Harry Vaughn, who contributes exciting force to a most whole. Tom Moore and engrossing co. in A Bunch of Keys come to the Academy for one week only.

St. Charles Theatre (David Bidwell, manager): The regular dramatic season at this theatre commences with J. H. Wallick's Humpty Dumpty co. for one week. I question anything there will have proved a theatre but one which has the accessories of the play there, the entry will occupy here. The stage is very large, high and deep and the stage entrance well suited to their quadruped members. A most excellent improvement made in the arrangement of the theatre is the construction of an additional aisle in the parquette, making altogether four. Audiences will find this very convenient. After the week's visit by Hi-Hi we are to have the Grand Opera Association for a week.

Items.—With the coming of the second of November comes Frederick Warde to the Grand Opera House. This will be the first engagement of a well-planned season at this theatre.—Henri Laurent is getting together his opera co. for their dates at Grand Opera House, Nov. 1.—From what I can learn the co. will be made up principally of members of the old Acme Opera co.—The Little Duke will probably be the opening attraction.—The properties of Weiss Hall prepares to have a lot of new scenery painted and some of the old "touched up," preparatory to renting the place during the coming Winter.—Rice's waiting here is more than to be seen in the box office of the St. Charles Theatre.—The gentlemen has been very connecting for some months at the one show, but is now here again at the old post ready and brightly and warm to Texas, are expected in the city within the next few days. They will rest for a few weeks and then continue their tour as laid out originally.—Mr. Packard, leave of the Fourth Opera House, has been expected on the city for several days, but as yet has not arrived.—Miss Lucille Chandler, the Cleopatra of Horse a Bunch of Keys, is a native of this city and called a last home.—Her many friends here are much pleased to note that she has pleased such a good start in her dramatic profession.

SAN FRANCISCO.

At the Baldwin Theatre last night Le Belle Russe was presented to a fashionable and full house. The ballet, in the leading role, was great, as was also Mr. Weldon. The other characters were well sustained. La Belle Russe will continue the week out, and on the 15th Lord Dundreary will be produced.

The Bijou Opera season at the California Theatre, under the management of Hess, was a success in every particular. The receipts were said to be $9,000, or one-third more than the previous week, leaving here the attraction has been engaged and goes East with the co., whose interests he has at heart.

Items.—The Bijou closed.

At the Bush Street Theatre, Ray Templeton and co. in Specters are playing to old business. On the 10th the Little Women takes a benefit, which I hope will be a rousing one. The Mascotte is billed for to-night, and on the 15th the Carleton English Opera co. are to put in an appearance.

The bill for this week at the Museum is an amusing one, and enlarges some new people who have the appearance of being clever. A burlesque of The Grand Duchess is the principal feature. Manager Strehlow has an excellent co. under his control, and he could not be better, he knows how to manage them. Business is good.

At the Grand Opera House Tour Around the World in Eighty Days is the present attraction. Business is fair. Bob Pinafore Uncle Mastodon, after a few weeks and then continue their tour as laid out originally.—Mr. Packard, leave of the Fourth Opera House, has been expected on the city for several days, but as yet has not arrived.—Miss Lucille Chandler, the Cleopatra of Horse a Bunch of Keys, is a native of this city and called a last home.—Her many friends here are much pleased to note that she has pleased such a good start in her dramatic profession.

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ALABAMA.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Katie Putnam, the Southern favorite, as Carrie Brown, the Little Sunflower, to good house 8th. She delighted all by her excellent acting. Her support is unusually good, being a decided improvement over that of last season. Carrie Radcliffe, who formerly resided in Montgomery, was especially good, and did remarkably well as Stumps, Sunflower's brother. Flora Moore's co., in A Bunch of Keys to good house 9th and fair business at matinee 10th. The estate co. is good, and we hope they will visit our city again.

BIRMINGHAM.

O'Brien's Opera House (J. P. O'Brien, manager): Katie Putnam in Little Sunflower played 9th to a very fair house, giving complete satisfaction. Miss Putnam's performance of Sunflower was splendid, and Mr. Murdock as John Logen, the half-breed, acquitted himself with credit. Bunch of Keys, 9th, to very good house. Flora Moore as Teddy Keys delighted the audience. Harry Draper as Grimes made a decided hit, while Mr. Crosby as Scraggs was a good personation of the legal gentleman.

EUFAULA.

Shorter's Opera House (William H. Vigal, manager): Gran's English Opera co. presented Lecocq's Little Duke to a fair house. The duet by Bessie Grey and Amy Harvey was very good, but there was no other feature in the performance worthy of mention.

ARKANSAS.

HOT SPRINGS.

Opera House (J. L. Butterfield, manager): A. B. Bishop produced Widow Bedot, 6th, to a large and appreciative audience. The reputation Mr. Bishop has in this city as a comedian would have filled the house, no matter what play he appeared in. The support was very good. Kenyon Elton, who played Dolly Sniffles, gave a very pretty song and dance. Charles Renner in his banjo solo and dance was excellent. Fair business second night. Mountain Pink, 17th and 18th; Callender's Minstrels, 20th; Romany Rye, 24th and 25th; Gus Williams, 27th and 28th; Barlow and Wilson, 31st.

Item.—Hugh Fay of Barry and Fay, is expected here soon. He is in bad health and comes to recuperate.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Kate Castleton appeared in All at Sea 7th and 8th. Ray Templeton 9th and 10th, probably.

Arena: Cole's Circus showed to Colton to good business, 6th. Had it not been for the gambling devices connected with it, the circus would have been satisfactory to all. The performance was very good.

LOS ANGELES.

Grand Opera House (McLean, Lehman and Co., lessees): Charlotte Thompson closed a three-night and matinee engagement 9th, business light. Sumner-Davis comb. one week, beginning 13th; Ray Templeton, 23d, 24th and 25th.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Herman Thompson played the quaint old New England farmer, Joshua Whitcomb, to fair business week of 6th. It is needless to say that he scored a complete success. Audiences not large. Mr. Thompson is supported by a good co. The song and dance between Ed Childs Morelin and Pomeroy (Ignatius Martinetti) was encored on an average of two or three times each night. Fanny Davenport will play Fedora for the first time in Denver current week. The advance sale is large. It will be a great social event. Not definitely decided whether Joseph Proctor will appear here or not. Not to-date, 10th.

Academy of Music (McCaddon Brothers, managers): A company of the Tabbs-Pappenheim Operatic, whose season recently came to an abrupt end in San Francisco, gave concerts Monday and Tuesday nights of last week to small audiences. Denver people are a tough set for opera to consist, and prices were altogether too high.

Items.—J. A. Gerrish has severed his connection with the Academy and will reside in Chicago.—Miss Pappenheim went direct to New York from here.—Signor di Vivo, the manager, returned to San Francisco.

The commencement at the last moment wisely recommended them ahead of keeping the Exposition open until 25th. The show closed permanently 5th. Manager Frank M. Daly has gone East to pave the way for McCaddon's Tyro.

CONNECTICUT.

NEW HAVEN.

Opera House (P. P. Coll, manager): Callender's Minstrels gave three performances, 4th and 5th, instead of 6th, as first advertised. Wilson and Kennedy kept the house in continuous merriment, and were ably assisted by the others. Rudd's Devotions, 11th and 12th.

New Haven Opera House (Horace Wall, manager): Lotta opened her provincial tour in Nitrouche, 7th. A most select house greeting welcomed the little favorite, who showed that she had lost little of her old mercurial vim. The cast, which, with two exceptions, is the original, supported tolerably well the star as here wants to make the most out of a poor play. C. H. Bradshaw was especially effective in an interesting comedy role, and Ida Jeffreys Hazzell and F. H. Stuart fail to please. Fred Percy Major, however, will better with age. On being his first conception of the part, which he fails to properly invest. Cousin Jenkins's Daughters co. was seen for one night, 8th. The attendance was light, the cast considerably lighter. Mr. Crowell would find it to his interest if he visited smaller places, where the people have never seen the Union Square co.'s successful interpretation of Howard's excellent drama. Atkinson's Pique Dame played to audiences, 9th and 10th, conspicuous rather for geniality than size. The performances were moderately good, Dan Mason and John F. Ince creating not a little amusement in their absurdities. Cromwell's Art Exhibition, 11th, week.

Bennett's Museum: When the present lessee leased the house, Bartholomew's Opera Paradox was booked for week of 9th. Mr. Bennett was unable to "buy off" the Bartholomew, who insisted on the fulfillment of a previous contract with the former manager of the house. The Japanese will consequently occupy the house during the present week until Monday, when the museum reopens with Bennett and Moulton's Comic Opera co.

Items.—Forepaugh's Circus was under canvas here, 8th.—Press Eldridge and wife (Lucy Sanford), until recently with Wanted—A Partner co., returned to the city Wednesday last.—Mrs. Eldridge as queen sick, and fears are entertained of a protracted illness.—All the travelling managers speak disparagingly of business on the road.—G. W. Dyer, one of the Command Art Exhibition directors, spent several days here last week. His time was occupied on a lease fall to exceeded easy by his usual nature.—The Edwin Booth Dramatic Association are about to begin rehearsing Hamlet.

HARTFORD.

Roberts' Opera House, (W. H. Roberts, manager): Kate Castleton, on the free of fee, drew one of the largest audiences of the season Monday evening, 6th. She was on a great favorite with our theatre-goers, and the never appeared to better advantage.

WINDSOR.

Warrant Opera House, (J. E. Spalding, manager): Atkinson's Comedy co. presented Pork a Bad Boy, 6th, to fair business of the season. The play, of course, is an old favorite, but the co. did very well.

MERIDEN.

Meriden Opera House (T. H. Bateman, manager): A fair audience attended The Silver King, 6th. The play was well received. Fraser Coulter, as Wilfred Denver, and Rachel Booth, as Nellie Denver, received applause on all their scenes. Lotta, on Monday, 9th. The audience enjoyed and applauded Miss Lotta, as usual, to the limit of her agility, and C. H. Bradshaw and Fred Bond, William Redmond and Mrs. Thomas Barry, supported by a strong co., gave their beautiful romantic drama, A Midnight Marriage, 10th. The piece was fine. Mr. Redmond, as Lawrence, and Mrs. Barry, as Hortense, were truly a dramatic treat. The scenery and stage settings were fine and the costumes superb.

WATERBURY.

Opera House, (Jean Jacques, manager): Atkinson's Comedy co. produced Pork a Bad Boy 7th, to fair-sized audience. Frank White, as the bad boy, was very good. Oliver Bond Byron played to the house 8th.

MIDDLETOWN.

Mc Donough Opera House (A. M. Colegrove, manager): Mr. Rooney's N. Y. Star comb. played a large audience, 6th. William Redmond and Mrs. Thomas Barry gave a good performance of A Midnight Marriage to a small audience, 8th. Oliver Bond Byron, 9th; Clara Maguire co., without Miss Morton, in Gallop Slave, 10th.

DANBURY.

Opera House (C. L. Taylor, manager): Callender's Minstrels came, 6th, to good business, giving satisfaction. Oliver Bond Byron presented across the Continent, 8th; Frank Mayo Away, 11th, and Hero, 12th, to big houses.

Arena: Forepaugh's Circus closed its season to poor business, 12th.

Item: The performance of Hero, Saturday evening, was delayed nearly an hour by an attachment being placed on the box-office receipts by William Taylor, the stage manager, and a one of the proprietor of the hall, the cause of which is as follows: On Friday night Mr. Byron made a request of the stage manager, who refused to grant it and began to abuse Mr. Byron, who in order to defend himself was obliged to use force. The stage manager thereupon obtained a warrant for Mr. Byron's arrest, and placed an attachment upon the box-office, which was only removed by Mr. Byron's refusal to proceed with the performance. Mr. Byron was arrested, but was bailed in $1,000. The case will be tried in about two weeks. Mr. Byron has the sympathy of our public.

WILLIMANTIC.

Lauder Opera House (S. F. Lauder, proprietor; Mr. Rooney's comb. put in an appearance 9th. Good house and a neat variety entertainment. Kate Claxton 11th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (Hapley and Kinsley, managers): Bartley Campbell's Siberia to only moderate houses, last week. This week, Herne's Hearts of Oak. Jannauschek, 20th.

Ford's Opera House (John T. Ford, manager): 7-8-9, last week to light houses. Politics and the weather, too much for any amusements. This week, Evans and Hoey's Meteors try their luck in A Parlor Match. Edward Sothern, in Crushed, 20th.

Theatre Comique (T. S. Sutphen, manager): The Rentz-Santley comb., in Olio and Orpheus Aux Enfers.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Grau's Opera co. was the only attraction last week, 6th and 7th, in Queen's Lace Handkerchief and Little Duke, to fair business. The orchestra and chorus were far superior to that of last season. Frank Mayo on Nordeck, 20th, 21st and matinee, will do good business first night. Stand entirely too long for one piece.

Arena: Doris' Circus appeared 11th two performances to packed tents. Among the principal features was the trapeze act by the Fisher Brothers, and the bareback riding of William Showles, which was greatly admired, both as to novelty and daring. The band was excellent, and one of the best that has been here for some time. Your correspondent is indebted to John E. Boyle, the press representative, for courtesies.

Items: After their season closes, which will be at Birmingham, Ala., Nov. 26, Armstrong and Woodville, who are connected with the circus, will start with the band in connection with a minstrel co., composed of some of the members of the circus, and make a tour of the South and West.

Dull: Dave Pryor, agent of Bertha Welby's co., returned here to-day on his way North. He reported the disbanding of the co. in Macon. The co. return to New York by steamer. The dramatic correspondents of this city, have formed a club, to be known as the Savannah Dramatic Press Club, whose object will be to promote mutual benefit among its members, and also to establish headquarters for the profession.

ATHENS.

Pequot Opera House (Crawford and Garrett, managers): Bertha Welby cancelled 8th, on account of illness.

Arena: Doris' Circus played to fair business. Some of the features were unusually good, notably the bareback riding of Showles, Ella Stokes and Sally Monk. A very well-behaved corps of attaches. Let us return thanks for courtesies.

MACON.

Academy of Music (H. Burke, manager): Nearly fifty combs. booked. Grau's Opera co. arrived in the city 8th and played matinee and night to good business, followed 9th by Bertha Welby in Lady Claire; or The Ice Master. Frank Mayo, 10th, Katie Putnam, 11th, T. P. W. Minstrels, 12th.

Arena: John B. Doris' Circus, 9th.

Item: Ralston Hall has been leased by the management of the Academy of Music and closed as a place of amusement.

AUGUSTA.

New Museum Theatre (S. H. Coleman, manager): Bertha Welby was billed to play Lady Claire 9th, but was unable to do so owing to prostration from heat and constant travel. Money refunded. The next afternoon she played the part to light matinee, and at night A Terrible Temptation was presented to the lightest house of the season. Fair seems to be against the lady, and I feel the co. is sadly embarrassed. They I regret, as they all deserve better. The co. is much above the average. Manager Cohen let them have the house free of charge on Wednesday evening, and kindly relieved their embarrassment for the time, all of which was most highly appreciated by Mr. D'Arcy. I wish them all better luck as they proceed.

Arena: Doris' Circus had full tent at afternoon performance 9th, but the night attendance was not as large as was expected. In fact, they have very little first-class talent. Their trapeze performers (Fisher Brothers) are the finest I have seen.

ILLINOIS.

JACKSONVILLE.

Strauss's Opera House (Frank C. Taylor, manager): John T. Raymond to a very large audience, 7th. The countenance of laughter which followed the great comedian proved that his audience thoroughly appreciated him. The support was good in most respects. N. C. Goodman's Comedy co. 8th; Edna Carey in Planter's Wife, 10th; Ben Thompson, 11th.

ROCKFORD.

Opera House (C. C. Jones, manager): Wanted A Partner to fair small house, 7th. Stoney night. Ben Sully's Comedy Coterie, 11th.

Items: Manager Graham informs me that he will close the season in St. Louis of the Wanted A Partner co. until after the Presidential election. Will reopen on the co. and present a new attraction. Our Mutual can be found at J. H. Steward's News Depot.

SPRINGFIELD.

Chatterton's Opera House (C. H. Freeman, manager): John T. Raymond presented Col. Crockett to a very large audience. The play is a most appropriate one for this campaign year, and pleased every one. The Lotta co., in Well-Bred Bora made its appearance 9th and 10th. Joseph Jefferson comes 11th. The co. headed by Edna Carey in The Planter's Wife appears 12th. The Wages of Sin is the attraction for 13th and Lotta 14th and 15th.

OTTAWA.

Sherwood Opera House (J. A. Sherwood, manager): Ad Carter on the 4th. Rose Eytinge had a poor house, which, however, was fully as good as the part deserved of the play, Leah the Forsaken, deserved. If Miss Eytinge is never better than she was here, the critical times will never be brighter on her account. However her fellow actors were worse than she. R. J. Graham in Wanted A Partner, 11th, highly pleased a fine house. Joseph Jefferson had a fair house, 12th. Lotta, Davenport, in Fedora, 13th.

BLOOMINGTON.

Dudley Theatre (Tillotson and Fell, managers): The

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (T. W. Macauley, proprietor)....Henry Lee Grimes, a young actor, is here and soon appears in a specialty entertainment in a full house.

PRINT SCOTT.

Opera House (W. P. Phillips, manager).....Lodge Sentinel opened 7th, to $1,175 Private Secretary, by Frank Murtha, 8th. Prices were reported full and cash. Business was phenomenal. Miss Scott has also been very successful. Her support was good. Her company is a strong one, and she has also been very successful. Business for the week will be very light. Prices will be reduced to 10c. and 20c. Manager Phillips has been very successful in booking attractions for the season. He has also been very successful in securing the best dates. Manager Phillips is a hustler and deserves success. Attendance at Phillips' Museum, Eighth and Jefferson streets, is very large. Prof. Phillips has a very interesting collection of curiosities, and his lecture is very instructive. Prof. Phillips is a gentleman and deserves success. Attendance at Phillips' Museum, Eighth and Jefferson streets, is very large. Prof. Phillips has a very interesting collection of curiosities, and his lecture is very instructive. Prof. Phillips is a gentleman and deserves success.

LYONS.

Opera House (T. A. Bailey, Manager) Feb. 7, Chas. Hoyt's A Trip to Chinatown; 8, Rentz-Santley Co.; 9, Hoyt's A Trip to Chinatown; 10, Rentz-Santley Co.; 11, Hoyt's A Trip to Chinatown; 12, Rentz-Santley Co.; 13, Hoyt's A Trip to Chinatown; 14, Rentz-Santley Co.; 15, Hoyt's A Trip to Chinatown; 16, Rentz-Santley Co.; 17, Hoyt's A Trip to Chinatown; 18, Rentz-Santley Co.; 19, Hoyt's A Trip to Chinatown; 20, Rentz-Santley Co.; 21, Hoyt's A Trip to Chinatown; 22, Rentz-Santley Co.; 23, Hoyt's A Trip to Chinatown; 24, Rentz-Santley Co.; 25, Hoyt's A Trip to Chinatown; 26, Rentz-Santley Co.; 27, Hoyt's A Trip to Chinatown; 28, Rentz-Santley Co.; 29, Hoyt's A Trip to Chinatown; 30, Rentz-Santley Co.; 31, Hoyt's A Trip to Chinatown; 32, Rentz-Santley Co.; 33, Hoyt's A Trip to Chinatown; 34, Rentz-Santley Co.; 35, Hoyt's A Trip to Chinatown; 36, Rentz-Santley Co.; 37, Hoyt's A Trip to Chinatown; 38, Rentz-Santley Co.; 39, Hoyt's A Trip to Chinatown; 40, Rentz-Santley Co.; 41, Hoyt's A Trip to Chinatown; 42, Rentz-Santley Co.; 43, Hoyt's A Trip to Chinatown; 44, Rentz-Santley Co.; 45, Hoyt's A Trip to Chinatown; 46, Rentz-Santley Co.; 47, Hoyt's A Trip to Chinatown; 48, Rentz-Santley Co.; 49, Hoyt's A Trip to Chinatown; 50, Rentz-Santley Co.; 51, Hoyt's A Trip to Chinatown; 52, Rentz-Santley Co.; 53, Hoyt's A Trip to Chinatown; 54, Rentz-Santley Co.; 55, Hoyt's A Trip to Chinatown; 56, Rentz-Santley Co.; 57, Hoyt's A Trip to Chinatown; 58, Rentz-Santley Co.; 59, Hoyt's A Trip to Chinatown; 60, Rentz-Santley Co.; 61, Hoyt's A Trip to Chinatown; 62, Rentz-Santley Co.; 63, Hoyt's A Trip to Chinatown; 64, Rentz-Santley Co.; 65, Hoyt's A Trip to Chinatown; 66, Rentz-Santley Co.; 67, Hoyt's A Trip to Chinatown; 68, Rentz-Santley Co.; 69, Hoyt's A Trip to Chinatown; 70, Rentz-Santley Co.; 71, Hoyt's A Trip to Chinatown; 72, Rentz-Santley Co.; 73, Hoyt's A Trip to Chinatown; 74, Rentz-Santley Co.; 75, Hoyt's A Trip to Chinatown; 76, Rentz-Santley Co.; 77, Hoyt's A Trip to Chinatown; 78, Rentz-Santley Co.; 79, Hoyt's A Trip to Chinatown; 80, Rentz-Santley Co.; 81, Hoyt's A Trip to Chinatown; 82, Rentz-Santley Co.; 83, Hoyt's A Trip to Chinatown; 84, Rentz-Santley Co.; 85, Hoyt's A Trip to Chinatown; 86, Rentz-Santley Co.; 87, Hoyt's A Trip to Chinatown; 88, Rentz-Santley Co.; 89, Hoyt's A Trip to Chinatown; 90, Rentz-Santley Co.; 91, Hoyt's A Trip to Chinatown; 92, Rentz-Santley Co.; 93, Hoyt's A Trip to Chinatown; 94, Rentz-Santley Co.; 95, Hoyt's A Trip to Chinatown; 96, Rentz-Santley Co.; 97, Hoyt's A Trip to Chinatown; 98, Rentz-Santley Co.; 99, Hoyt's A Trip to Chinatown; 100, Rentz-Santley Co.

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Dumont, Miss Fannie
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Dyas, I. W.
Dyas, Walter
Dyas, A. C. (2)
Dyas, H. D.
Dyas, Miss G. (2)
Dyas, Le Grand
Dyas, Rose
Dyas, Gerard (2)
Dyas, Owen
Dyas, Lizzie
Dyas, Prof. I. G.
Dyas, D. H.
Dyas, Annie
Dyas, Ed.
Dyas, Mrs. Annie
Dyas, Max

*** The New York Mirror has the Largest Dramatic Circulation in America.*

The Drama and Education.

In vindication of the dignity and importance of the profession, we have claimed that the dramatic element pervades all the departments of life.

Of this claim we have a most effective illustration in the part the dramatic form is now taking in the educational methods of the day. Reading and recitation of eloquent prose and sentimental verse have been long employed and accepted as an agreeable contribution to the ordinary course of study and discipline.

This line has of late been greatly advanced and leaving the plain routes heretofore followed, it has entered upon a new field of varied and enlarged interest. We now have announced Natural History Plays, being dialogues and recitations for school exhibitions and for supplementary readings.

These plays, it appears, have been used successfully in schools for part recitations, for concert exercises and for exhibitions. They are not only entertaining, but instructive, giving a knowledge of the structure, habits, food and haunts of every animal represented.

This is certainly a most remarkable, realistic movement, and carries the object lesson with good effect out of its somewhat humdrum routine into the region of dramatic action and life-like representation.

It is certainly a great advance in the direction of the notable scientific tendencies of the age, and teaches evolution by practical demonstration as a part of the schooling of the young.

Far as it is its advance, this system seems in some measure to return to the masques and allegorical pageants of monastic times, simplified, vivified and adapted to the progressive times in which we live. Thus revolves the great wheel of time, rolling in a larger circuit, but never losing its hold upon whatever it has gained in the past. Therein it is that the inherent life of the drama constantly asserts itself with new power.

Passing Clouds.

Three weeks ago there were nearly three hundred companies on the road. Thirty of these have returned to town or gone to pieces since then. It is probable that this heavy rate of mortality among the combinations will increase relatively as the excitement attendant upon the elections gathers force. Many managers, from prudential motives, announce their intention of closing until after election-day, when they will resume operations.

It must be admitted that the present outlook not only in New York but throughout the country is somewhat unpromising. But we are safe in predicting that as soon as politics, with its accompaniments of meetings and processions, is no longer the prevailing subject of interest, theatricals will resume their sway and business bound back to its normal condition. The theatre can never be supplanted for more than a brief period by any rival social factor. The indications all point to a certain resumption of the usual order of things as soon as the present popular excitement subsides. Meantime, the actor suffers even more than the manager who is compelled by bad business to cause a temporary cessation. Some weeks of leisure are not sufficient compensation to most professionals for the loss of salary entailed.

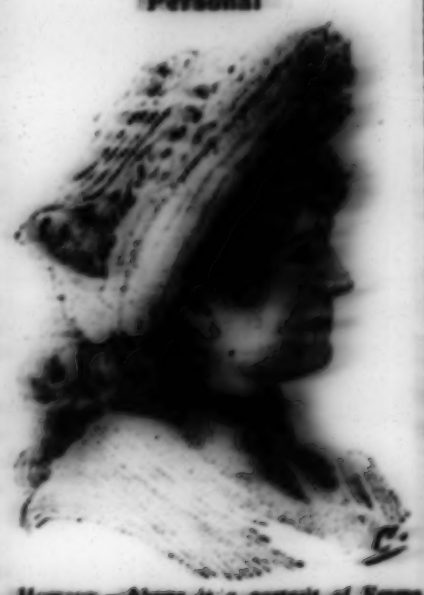
Disreputable Methods.

It is announced that Mr. Harry Sargent is "reorganizing" his Janish company with a view to taking the star out on the road after the elections. For many reasons it is to be hoped that his plan will not be carried out. The day for shystering management has gone by. The infusion of a healthy and legitimate business spirit into the commercial department of theatricals has brought about a reform of many abuses, not the least among which is the extermination of managers who essayed enterprises without the primary qualification of financial responsibility.

Mr. Sargent's recent exploit with Madame Janish was a flagrant example of these disreputable methods, which, happily, are seldom resorted to nowadays. With much bluster and brag this manager announced last Summer that he had secured a contract with the foreign actress. He vaguely hinted that he had procured unlimited backing, and immediately began engaging actors, ordering printing and inserting large advertisements in the newspapers setting forth the wonderful things his star was about to do. The engagement of this remarkable actress, as our readers are perfectly aware, lasted not quite two weeks; and yet Mr. Sargent has been unable to make good the pecuniary obligations entailed by that limited experiment. The conclusion naturally follows that Mr. Sargent entered into the scheme without capital, and that he was perfectly aware before Janish's season began that unless his buoyant hopes were fulfilled from the very start he could not meet expenses. In other words he relied upon the weekly receipts to float his enterprise, and with no more solid guarantee to offer than "big talk" induced actors to enlist in his services and obtained credit wherever it was necessary.

The only difference between Mr. Sargent's *modus operandi* and that of the vagrant barnstormer lies in its superior bragadoccio and audacity. Among honest men such operations are set down as dishonest. The sooner the profession is rid of irresponsible managers who seek to subsist on it by means that are emphatically questionable the better.

Personal



HOWSON.—Above is a portrait of Emma Howson, one of the cleverest singing actresses and most charming women in the profession. Miss Howson has not appeared before the public of this city in several seasons, but it is to be hoped that during the coming Winter she will be heard again.

FOSTER.—Mrs. Augusta Foster has signed to play with Rhori.

FORSYTHE.—Kate Forsythe is visiting relatives in Philadelphia.

ALLEN.—Viola Allen, late leading lady with McCullough, is at liberty.

CHASE.—Arthur B. Chase, who has been ill, has rejoined his star, Rhea.

RHEA.—The French actress has entered upon a tour of the New England circuit.

COGHLAN.—Rose Coghlan has left the city and joined the Wallack company in Chicago.

FOSTER.—Mrs. Augusta Foster has signed to play leading business with Madame Ristori.

JANAUSCHEK.—After a rest Madame Janauschek may resume her season with a new company.

MCCULLOUGH.—The tragedian has visited the Square almost daily since his arrival in town.

LEWIS.—Lillian Lewis is reported to be wining favor in the title role of Agnes, Elliott Barnes' new play.

LEE.—Henry Lee has made a success as Loris, in Fedora. By some he is preferred in the part to Mr. Mantell.

TEARLE.—Osmond Tearle is sending telegraphic messages several times a day to learn how the new Tearle is progressing.

HOWSON.—John Howson will make his appearance at Wallack's Theatre on Nov. 10, when London Assurance will be played.

WELBY.—Bertha Welby has closed temporarily, owing to a severe malarial attack. Dates are being cancelled until she recovers.

RANKIN:—McKee Rankin is slowly but surely pulling out of his financial straits. He will be firmly on his legs again before long.

ARTHUR.—Lilford Arthur wears monogram buttons on his coats and vests. The monogram, however, does not match with his name.

WILLIAMSON.—J. C. Williamson did not leave for England on Saturday, as he had intended. He postponed his departure one week.

DAVENPORT.—Fanny Davenport will wear a new set of costumes when she plays in Fedora at the Fourteenth Street Theatre next month.

MAGINLEY.—Ben Maginley has arranged to re-enter the stellar ranks next season. He will have an Irish play by James O'Connor Roach.

BELL.—Digby Bell has received many letters of a congratulatory nature concerning his performance of the General in The Beggar Student.

JARBEAU.—Vernona Jarbeau says that the next time a dude offers her a ring she will find out whether it belongs to his mamma before accepting it.

GUNTER.—A. C. Gunter has telegraphed Manager Barton from San Francisco to cancel all the D. A. M. dates and compromise with the company.

RUSSELL.—Brooks and Dickson say that Lillian Russell will certainly be here and begin her season in January next under their management.

PRESCOTT.—Marie Prescott is in the city. She will enter upon a starring tour after the elections. She has had several new plays submitted to her.

WILLIAMS.—Fritz Williams does some very clever acting in Nita's First. This young man is a skilful violinist. He used to play in the Thalia orchestra.

BARRETT.—Lawrence Barrett is travelling through the wilds of Montana. The natives like him because he is the first tragedian who has paid them a visit.

JANAUSCHEK.—Madame has given her company two weeks' notice that she is going to close. It is probable that she will resume her tour after the election.

STANHOPE.—Adeline Stanhope has made a special engagement to create the leading part in Ivanroff. The play will be first presented at Rochester on Nov. 6.

EYTINGE.—Rose Eytinge is playing this week in Salt Lake City. She begins a tour of Montana next week. Report speaks of her company as being very weak.

ELLIS.—H. Wayne Ellis has disposed of a comedy-drama called Rich and Poor, to Denman Thompson. The latter has put it in rehearsal and will soon produce it.

FAWCETT.—Edgar Fawcett has abandoned playwrighting for the present, and is devoting himself to novel-making, a pursuit in which he has met with flattering success.

CAZ.—Caseton does not seem to be disturbed by the dark insinuations thrown out by Elliott Barnes concerning the troubles which have arisen over The Artist's Daughter.

LOTTA.—The advance sale for Lotta's first performance on Monday evening last in Philadelphia amounted to over $600; but she was unfortunately taken ill and failed to appear.

REYNOLDS.—Miss L. Reynolds, formerly with the Thorne family, is about to return to the stage after a long absence. She will star after the elections, in a repertoire of the legitimate.

TERRY.—A correspondent writes us from Toronto that Ellen and Henry are on the best of terms. The report that they had had a falling out is stigmatized by the actress as a press *canard*.

FIGHT.—There were many prominent actors and managers at the glove fight in Madison Square Garden Monday night. Some may have been getting points for future combats on the Square.

BOWERS.—Mrs. D. P. Bowers says her recent illness was much exaggerated by press scribblers. She has been attending rehearsals of La Charbonniere at the Bijou since Monday last.

CURTIS.—M. B. Curtis' Spot Cash is a bigger hit than was Sam'l of Posen. It has been a success wherever presented and its production at the Fifth Avenue Theatre later is awaited with interest.

DOLARO.—The handsome daughter of Madame Selina Dolaro, Miss Esther, is about to embrace the theatrical profession. She has received an offer from the manager of one of our leading stock theatres.

CLEAN.—The Mallory-Palmer broom has swept the Madison Square offices clean. The speculative atmosphere before prevailing there has given place to a better air of solid business management.

HILFORDE.—Through the disbanding of Bertha Welby's company, Marie Hilforde is thrown out of an engagement. During the brief tour in the South the lady's acting was well spoken of by the press.

PASTOR.—Tony Pastor has unearthed a singer in Chicago who he believes will make a greater sensation than Lillian Russell. The lady's name is Thomas, and she will appear at Mr. Pastor's theatre shortly.

GALLIGHER.—Dr. Galligher, THE MIRROR's Baltimore correspondent, has been spending a few days in town. The Doctor is a prominent member of the Journalist Club—a flourishing organization in his city.

PLYMPTON.—Eben Plympton is still walking about disengaged. He demands terms and conditions which few managers are desirous of accepting. He exacts the featuring of his name on the bills and $350 a week!

ORIENTAL.—The *Star* has discovered a Hebrew Theatre, called the Oriental, in the Bowery. There will shortly be another place of amusement of the same description on Fourth avenue, near Twenty third street.

DIXEY.—Henry E. Dixey says he has not got "the great big head," but he will not submit to being patronized all the same by people who tap him on the shoulder and say carelessly "I've seen a little of your show—its pretty good."

MANTELL.—R. B. Mantell is said so be dissatisfied with Called Back and his engagement. He regrets that he did not take advantage of a violation of his contract by the Frohmans some weeks before the season began, to annul it.

ELLIOTT.—By some mistake the name of Agnes Elliott was omitted from the published list of the Wallack company. Miss Elliott was engaged two years ago for three seasons, the same time as Rose Coghlan. Her contract does not expire until next Spring.

WINTER.—William Winter is back at his post on the *Tribune*, and the readers of that paper are consequently grateful. During his absence the dramatic column was allowed to go to seed. Mr. Winter's recent criticisms have been marked by the old-time fluency and vigor.

CLARKE.—Mae Clarke, Mlle. Rhea's new leading lady, who made her first appearance professionally with the Rhea company a few weeks ago, has shown herself to be possessed of undoubted talent. Miss Clarke is a young society lady of this city. She is accompanied in her travels by her mother.

BECKEL.—During the recent tour of the Bluebeard company Marie Beckel made a flattering hit in the role of Fatima, and sang a song from the German of her own adaptation, giving imitations. She is now engaged with Samuel Reed, her husband, and Gustave Kerker in composing a comic opera.

COOTE.—Charles Coote—whose brothers are well-known here—arrived from England the other day and was engaged at once to play the Curate in the Madison Square's Travelling Private Secretary company. Mr. Coote was the original Corkett in The Silver King. He is said to be an excellent comedian.

MAYO.—Frank Mayo has struck oil with Nordeck. His houses have been large and the play is received with favor.

JARBEAU.—Vernona Jarbeau will not travel with Sicha. Her presence in a box at each Casino Sunday concert, attended by her maid, causes a flutter among the dudes.

POST.—Lilly Post has resumed her former prominence at the Casino. That she is a favorite with our public is attested by the applause with which she is greeted at every performance.

WHO.—Who does the New Lyceum Theatre belong to, anyway? The ubiquitous Frohmans, the esthetic Mukoys and several others conceived in the scheme claim separately to be at the helm. Meanwhile an outsider who has furnished the money for the enterprise and is presumably its proprietor, claims nothing.

KELLY.—J. D. Kelly, who went to the West Indies with Josephine Cameron and Barton Hill, and who was left in Kingston, Jamaica, without a penny, died in the hospital there of yellow fever on the 27th of Sept. Two other members of the troupe who were deserted managed to raise passage money to this city.

VANDERBILT.—Mrs. George Vanderbilt has returned to town from Bennington, Vt., and is stopping temporarily at the Grand Union Hotel. Mrs. Vanderbilt is prepared to give readings and resume her teaching of elocution. We know of no instructor more competent in the branches of vocal development and expression.

TAYLEURE.—The readers of THE MIRROR will recognize the spirit of chivalry which leads Clifton W. Tayleure to defend the memory of Frank Chanfrau and the professional reputation of the actor's widow from the indecent insinuations of a daily journal of this city which professes to enjoy the respect of the community.

BAKER.—The faithful services of Ben Baker in looking after the practical details of the Actors' Fund have had much to do with its successful and systemmatic charitable work. Mr. Baker investigates all applications for aid and reports upon their merits and attends to the correspondence and clerical requirements of the Fund.

IRVING.—Henry Irving has been trying his Hamlet on the Canadian dog. The dog seems to like it—at least he has not thus far given signs of revolt. Bram Stoker is still with the tragedian. He spends his small change in buying up country papers with eulogistic criticisms of his chief and sending them to journals in New York.

OLCOTT.—Lilian Olcott, the Brooklyn debutante, opens at Easton, Pa., on Monday night. Miss Olcott will be under the management of Roland Tayleure, son of Clifton. The lady will don the Mary Anderson repertoire and tempt the South. Her first appearance will be as Juliet. Miss Olcott possesses youth and beauty and a wealthy father.

EYTINGE.—Pearl Eytinge has received a letter from William Emmett, manager of the Chicago Olympic, congratulating her upon her deportment and ability shown during a recent engagement at his theatre. "If you will be as painstaking and conscientious with others," he writes, "as you have been with us your labor will surely bring its reward." Miss Eytinge wishes to play jobbing engagements in and around New York.

PITT.—H. M. Pitt will play Herbert Kelcey's part in the Private Secretary on the road. Mr. Pitt was the only member of The Rajah cast who remained with the company from the date of its departure from the Madison Square to that of its withdrawal from the road. He is a keen observer of human nature and he has a large stock of humorous anecdotes garnered from his trip from ocean to ocean and back again.

LAMBS.—The Lambs Club appears to be losing its professional characteristics. The theatrical membership is now rather limited, a lot of downtown snobs having overslawed that element. They patronize the actors to such a degree that the latter find the club rooms exceedingly uncomfortable. The Lambs has been perverted from the purposes for which Montague, Beckett, Clare and the other founders intended it—a hospitable and sociable club for congenial professional spirits.

MCCULLOUGH.—John McCullough's sister, from Scranton, Pa., has been visiting him the past few days. She has a good deal of influence over the actor, and his friends trust that she will be able to subdue his somewhat refractory spirit. Mr. McCullough still entertains the delusion that he is in perfect health and quite capable of continuing his work. To a friend who met him on Broadway the other day he said: "I never felt better. I shall begin acting again after the election." His looks belies his words. He seems to have grown feebler since he came to New York.

BARNES.—We present our readers with a portrait of J. H. Barnes on the title-page this week. Mr. Barnes is the new leading man of the Union Square Theatre. He is a finely built man with a strikingly handsome face. Indeed, his good looks have won for him abroad the soubriquet of "Handsome Jack." What is far more important, Mr. Barnes has proved himself to be an actor of marked ability by his performance in The Artist's Daughter. We doubt not that in a part allowing him greater scope he will strengthen this favorable impression when the next production at the Square comes along.

The Usher.

An Unloving
Maid blew who sent The ladies still love, sweet.
—Love's Locks Love.

Harry Pitt, lately returned from his tour with The Rajah, relates some amusing stories which reflect more or less upon the critical acumen of the denizens of the far West. In one town he met the Mayor at his hotel after the performance and asked that functionary how he enjoyed Mr. Young's comedy.

"Wal," replied the official, ejecting a copious quantity of tobacco-juice from his capacious mouth to render articulation possible, "I guess it's a pooty good show—but it ain't so funny as The Bunch of Keys."

In another town where the receipts were light the local manager in all seriousness informed Pitt that the whole community would turn out to see The Rajah if the company came again, brought a brass band and gave a street parade.

* * *

A certain dude met Vernona Jarbeau on Broadway not long ago, slipped a turquoise ring from his finger and besought her to accept it as a pledge of his undying admiration. The fair Vernona, nothing loath, received the gift. A few days passed by and new dudes attracted the actress' attention, when one morning a maid appeared at her residence with a note which read: "My son informs me that you have a ring in your possession that belongs to me. Please return it by bearer." Instead of the circlet, Vernona sent a reply saying, "Your son gave me the ring. I don't prize the old thing, because I own many jewels of priceless value, but I shan't return it." To this the irate mamma answered: "I *don't* own many jewels of priceless value, and I want that turquoise ring. Send it to me if you wish to avoid trouble." Vernona treated this communication with cruel silence. She says she expects to receive some sort of a legal summons before long, but she intends to fight the thing out in order to make this a test case, for fear that dudes in times to come may give unto her that which does not belong to them.

* * *

Captain Joseph Lee, of Windsor, Canada, sends me a letter regarding an article on "Sumptuous Costuming," recently published in this paper, in the course of which he remarks: "I recollect seeing Madame Vestris go on for Phœbe in Paul Pry with a white satin slip, and a magnificent set of emeralds." Evidently over-dressing is a fault not confined to the actresses of to-day. The incongruity of Vestris' attire may be explained on the score of her ruling passion, vanity. A veteran actor, who was once the juvenile man of Madame's theatre in London, tells of the extraordinary arrangements followed out at her funeral, according to the wishes of the deceased actress. The corpse was robed in a fashionable ball-dress, with low-neck and short sleeves. It lay in a recumbent attitude upon a lounge in the drawing-room. The cheeks were rouged, the brows pencilled and the eyes lined with paint. So great was Vestris' horror of appearing to be old and ugly under any circumstances that she left directions for the perpetration of this shocking mockery.

* * *

Fanny Davenport is delighted with her reception out West in Fedora. In Kansas City the theatre was packed at every performance. On the opening night the gifted star fairly outdone her previous efforts—at least so says a number of the company who travelled with her last season. Harry Lee did wonders with the role of Louis, considering the exceedingly brief time he had for preparation. He improves with every representation. Robert Laird Collier went two nights successively to see Miss Davenport's splendid impersonation, sought an introduction and expressed his great delight with it personally to the actress. This was a notable compliment from a pillar of the church to a queen of the stage.

* * *

I was somewhat surprised to read in a contemporary which has frequently commented the performances of Digby Bell the opinion that he "is better adapted to burlesque than comic opera"—this in referring to his impersonation of General Oliendorf in The Beggar Student. It must disgust a man who has worked as long as Mr. Bell to establish himself as a comic opera comedian to be told that he is fit for something else. The intelligent press and the public have emphatically endorsed him in the line of business he has followed, and a substantial evidence of his popularity is the fact that he now fills the position of leading comedian at the leading comic opera house in this country. Mr. Bell has never played in but one burlesque—Orpheus and Eurydice. He has been identified with the most notable operatic successes in the metropolis during the past five years. His methods are legitimate and his popularity is well deserved.

* * *

The postal service of this country is very regular and systematic as a general thing, but sometimes it "gangs agley." For instance, an important letter mailed from a Western city, which should have reached me a week ago, has just come to hand. Referring to the envelope, I find that it was properly directed, but for some mysterious reason it travelled out to a country town not far from this city, from whence, after several days' detention, it was forwarded to the proper address. When distant and delinquent correspondents hereafter plead "miscarriage" as the probable reason for the non-receipt of their missives I shall feel more inclined to put faith in the excuse than heretofore.

The Cosmopolitan Rink.

On Saturday Colonel Adams and Cecil Northcote will open the new skating rink at Forty-first street and Broadway with a grand carnival. A MIRROR reporter was shown over the building yesterday, Colonel Adams giving him some particulars as to the intentions of the management. The stage has been removed, and the balcony runs 'round the hall in the shape of a square, leaving a skating surface of 150 by 100 feet. A railed-off promenade surrounds this space and folding-chairs are provided for spectators. One thousand pairs of Raymond skates have been provided. An orchestra of twelve pieces, under Bandmaster Joyce, will supply the music during three daily intervals. Private instruction will be given if desired. All the officials of the establishment will be uniformed. The ladies' rooms, gentlemen's smoking-room and offices are capacious and comfortable. No strong liquors will be sold, but light refreshments will be served. The promoters were offered $3,500 a year rental for the privilege of selling beer and other liquors, but declined.

In the basement there is a bicycle and pony rink. Thirty-one ponies are on hand for the use of children, and riding lessons will be given. The admission fees are twenty-five and thirty-five cents. An additional charge of twenty-five cents will be made for skates. At the opening the premises will be gaily decorated with flowers and plants. The promoters are confident that the rink will become a fashionable resort.

Ivanroff.

The company playing Ivanroff, Thomas B. Wright's drama, will open at Rochester on Nov. 6. Everad Stuart, the manager, informs a MIRROR reporter that Ivanroff is a strong society melodrama, in four acts. Contrary to the usual play of the kind, a duel is the motive instead of the sequel. Mr. Stuart has filled time to March. In December the play will be presented at Henderson's Academy, Jersey City, in order to give city managers an opportunity to see it. The company includes Adeline Stanhope, J. M. Hardie, Harry Standish, Bebe Vining, Walter Owen, M. W. Rawley, W. S. Marron, and probably Virginia Buchanan.

Elliott Barnes' Plaint.

On Tuesday Elliott Barnes paid the city a flying visit from his home at Cos Cob. During the day a MIRROR reporter had an interview with him on the threatened legal entanglement of The Artist's Daughter. Mr. Barnes is exceeding wroth over the turn affairs have taken.

"I do not desire to prejudice my case by precipitate statements," said he; "but when the matter comes up for decision I will unfold a tale of managers' methods that will be a surprise. You would not believe what some people will stoop to do. I am charged with play-thieving by a fellow who cannot speak English properly, let alone write a play. Instead of procuring an injunction Donnarumma goes in a roundabout way, on the sly; serves Shook and Collier with a legal notice, and I only chance to hear of the claim through the newspapers."

"Did not Shook and Collier or Donnarumma serve you with notice?"

"No. When I called upon Shook and Collier and questioned them, they admitted that they had been notified by the artist-cook. Why all this secrecy? Then they go into the Superior Court, and my lawyer informs me that it may be two years before the case gets a hearing. Why did not Cazauran claim the play? Managers have been crazy after foreign plays and have dropped thousands upon thousands in producing them, and when they get an American author's play they set a literary hack to work upon it, and he spoils it. I thought Cazauran was dying ten years ago, but he is alive and kicking yet—particularly kicking. He introduced a minuet into The Artist's Daughter, which I would never have done. How does he know what my ideas of the play were? He disregards all this, and goes to work on it without consulting me."

"Have you your original notes and manuscript of the play?"

"Certainly; from its inception. Mind you, it was my own offer that a clause was put in the contract guaranteeing the originality of the play. Donnarumma could not write a play; he is only an artist so far as the kitchen is concerned. It is a bold attempt to steal my work, and people are in the conspiracy whom you would never suspect. Why, I had to apply to the courts to make me defendant in the suit. I am anxious to prove my title, and challenge them to proceed at once. I had written two plays before I met Donnarumma, one of which has been running for seven years, and three successful plays since I sold The Artist's Daughter to Tompkins and Hill four years ago. Ruth's Devotion is doing a good business—considering the season—under Shook and Collier's management."

Theatrical Printing in Australia.

William Marshall, who is the largest printer and lithographer in Australia, arrived in the city last week after a tour of six months in Europe. Speaking to a MIRROR reporter about the extent of his work at the antipodes yesterday, he remarked:

"Everything we do is modelled upon the American plan. England is far behind Australia in printing. We are given more to printed than lithographic pictures, and by these samples you will see we turn out some good work. A travelling company with us takes enough printing to last from three to six months, and our stands are larger. The cost is about the same as in the United States, but we use the paper for a longer period. All our machinery and type we get from the States. Our export trade to India and New Zealand is large, but there is a duty in the latter place, small in amount. I return home by the November mail. Williamson, Musgrove and Garner are our largest customers."

Helene Dauvray.

Parisian dramatic circles were set agog on the 1st of September last by the successful debut on the French stage of a young American lady, a native of the Western metropolis. The daring young American chose Mlle. Helene Dauvray as her *nom de theatre*, and for her debut Miss Maggie, a comedy-vaudeville from the pen of M. Paul Ferrier. In fifteen months' study Mlle. Dauvray had so thoroughly mastered French that the first-night audience observed but few flaws in her pronunciation. The lady is said to be the first foreign actress to obtain a footing on the French stage in French speech. The Parisians therefore look upon her as a most remarkable woman. She is now in her second month at the Folies Dramatiques. Later the young lady will make a tour of Belgium and Russia. The Paris press, both native and English, commented most flatteringly upon the young lady's debut, and her capture of the gay capital was complete.

Mlle. Dauvray has just entered the twenties. She was once a popular child-actress in this country, but was taken from the stage to be given an education. At one time she was known as "Little Nell, the California Diamond." Before her retirement, in company with her mother, she made a very successful tour of Australia. On determining to return to her profession, the idea seized her to be original in the manner thereof. To enter the French ranks was a conception of her own—boldly undertaken and bravely carried out. Mlle. Dauvray will not return to her native country for some years.

The Actors' Fund.

Now that A. M. Palmer has settled down in New York again, he is taking a very active interest in the Actors' Fund. Many things are discussed by the Board of Trustees, which are not recorded, as no motions are made upon them. Mr. Palmer is very clear-headed and lately spoke about some matters which the board intend to follow up. While they are very anxious and willing at all times to extend help they have frequently been deceived as to the merits of applications. In many instances apparently worthy people have been in receipt of aid, and at the same time have lived in comparative luxury. Of course proper inquiry is always made by Ben Baker, who knows the profession thoroughly, but still deceit is practised in many cases. Some measure will be adopted very probably to avoid impositions of this kind.

The Close of the Battle.

A MIRROR reporter met John F. Poole a few nights since, and found him very willing to talk about the results of the fight which he has had with the Kiralfys.

"You recollect," said he, "how boastful the Kiralfys were about their great Sieba, and how they ridiculed the idea of Mr. Gilmore and myself producing anything spectacular. We have done so, and made money, and I defy any one to say that we have broken faith with the public. Next season we will open with a finer one, and in the Spring will present a spectacular melodrama. I have handled all kinds of pieces in my time, and know what the public want. Niblo's has been a very successful theatre since we took it, and I ascribe a great deal of its success to the size of the house. Anyone can see that the Star Theatre is too small for such pieces as Sieba. The little Hungarians have dropped money there, but if they had acted rightly they might have stayed with us and made some. They wanted all the profit for themselves."

The Kiralfys claim that they have lost no money. Bolossy said to the reporter "I take no notice of what that Poole does say. We know where the show is done pinch. The Star holds as much money as Niblo's, and we had not a d—— deathead; but they had plenty every night. We are quite satisfied to do without Poole and Gilmore. I know they lost money and want us back again. We have bought a fine grand spectacle now running in St. Petersburg, and we will produce it next year. The plates, models and MS. are expected in two weeks."

Forthcoming Productions.

Arthur Wallack says that Nita's First will be followed about the middle of November with a revival of the old and modern comedies, opening with London Assurance. The present company is looked upon as very competent for this class of work. They have also in hand a strong drama of the Silver King order and a new piece by Elliott Barnes.

At the Casino Nell Gwynne will be followed by Apajune; or, The Water Nymph. It has never been produced in English, but was done in German at the Thalia last season. If Desirée is a success in Philadelphia it may be brought to the Casino later.

The Madison Square management is at present in a state of transition, but A. M. Palmer, who now exercises a controlling voice and acts upon his own judgment, is in favor of presenting a society drama, probably that upon which David Belasco is now working. The Mallerys incline to Barbazon, whose play, The Nine Days' Queen, is now in their hands. Some modern comedies, like New Men and Old Acres, will be given at matinees, and R. B. Mantell will essay Claude in the Lady of Lyons. It is well known that the theatre possesses a large store of manuscripts. These are kept in the dress-room under charge of H. C. de Mille.

Light comic opera and burlesque will be kept on at the New Park as long as it pays, Frank Morthe taking an interest with Noerrem in its production. Oliverre, L'Archidec and Madame Angot are under consideration.

Miles and Barton had been so unfortunate with some of their ventures up to the advent of Dizzy, that they are satisfied now to let well enough alone, and intend, according to R. E. J. Miles, to keep on Adonis as long as there is a good profit. Captain Thompson's burlesque of Aladdin is under consideration, and stands a chance of being played next.

Having tasted a bitter cup with foreign productions, since A. M. Palmer retired from the little theatre in Union Square, Shook and Collier are inclined to take native talent in hand. They have in stock plays by Colonel Milliken and James Roach. A. R. Cazauran is looking them over. It is improbable that Robert Buchanan will come to terms with them, as he thinks Storm-Beaten was butchered, French Flats may be revived, being in rehearsal. Revivals of Palmer's successes are also spoken of.

Edward Harrigan is working hard upon a play in which Major Gilfeather will be a central figure; but in the event of this not being done, Lavender, an already completed play, play, will follow Investigation.

A New Deal at the Casino.

It is an open secret that Colonel McCaull is anxious for a new arrangement with the Casino directors and Rudolph Aronson. Last week Judge Daly agreed to postpone the hearing concerning the shares which Rudolph Aronson holds upon McCaull's application, the latter claiming that he was not prepared to proceed. At the same time the Court instructed McCaull to have all the evidence and documents printed, which will be an expensive matter. Contrary to general belief, he expected to win at the annual meeting of the stockholders, and even had a list made out of the employes and officials of the Casino whom he would retain under his management, together with new names for several positions.

Knowing that a proposition had been made to McCaull by the Aronsons, a reporter looked for the Colonel yesterday, but was unable to see him, as he was absent in Philadelphia, but Edward Aronson was found, and in reply to a question whether it was true that the directors and Colonel McCaull might extend the present contract, said: "Nothing has been definitely settled about the future of the Casino. We have had some communication with the Colonel. We proposed that if he agrees unconditionally to the terms laid down by the directors, the subject of his remaining at the house will be discussed. I hardly think he will do this as the stockholders are determined to get the fullest share of the profits. My brother is working solely for their interests, and will abide by their decision, as he will allow no prejudice to influence him. Under any circumstances he will retain the direction of the policy of the Casino.

A person well acquainted with all the workings of the Casino management says that McCaull is determined to remain, even if he has to give the stockholders seventy-five per cent., as the connection is valuable for advertising his road business.

Henry E. Abbey's Programme.

In a letter to Manager Tillotson recently, Henry E. Abbey stated that he would not pay a visit to America this season if he could possibly avoid it, as his interest are now extensive in London. During his absence from England last season some misunderstanding arose between Manager Gunn and the Andersen people, so he intends to remain on the spot and attend to despite himself. The Princess' Theatre, which he last leased with Mrs. Langtry, is to be completely remodelled and managed on the American plan. Mr. Abbey has already introduced many improvements at the Lyceum, of which Irving approves, and people can now book their seats in comfort at what was formerly one of the roughest theatres in London. The interest in the Grand Opera House, New York, and the Boston Park Theatre is still still retained by Abbey, and Messrs. Schoeffel and Tillotson are aiding care of the only American ventures which he yet possesses.

Harry Miner's Curious Purchase.

When Harry Miner determined to erect a theatre on the Bowery to play combinations, he found difficulty in securing a site. The only available piece of land in the locality he required was occupied by the old Volks' Garden. An almost insurmountable barrier prevented him from securing it. The property belonged to five people, only two of whom were willing to sell. He bought the interest of the latter, but found it impossible for a time to get the rest. By dint of perseverance he at last bought two others out, having to send to Paris to negotiate with one of the parties. The fifth man held on and would not sell, lease, or do anything, acting in a dog-in-the-manger fashion. Miner did not mind him but set to work and built the theatre, even against the advice of his own friends. He never again approached the fifth wheel. Recently, the obstreperous individual capitulated, and the purchase was effected at the same ratio as the other four-fifths. Miner now owns the People's outright.

Professional Doings.

—Bandmann is still engaging a company.

—The Conlin company opens at Yonkers Oct. 21st.

—Amy Ames has left the Adonises Eden company.

—Samuel Reed has purchased a cottage near Ocean Grove.

—F. C. Hoose is now looking sour for Lawrence Barrett.

—Belle Cole, Ovide Musin and Henry Wilhelm Jamke will appear at the next Casino Sunday concert.

—Kate Castleton is expected to arrive in New York shortly.

—Lizzie Hunt and Edward Price have joined the cast of Sieba.

—The Casino chorus is composed of Germans principally.

—A Trip to Africa will be the opening attraction at the Standard.

—Eugenie Maynard formerly of the Bijou has joined the Casino company.

—The prices of admission at the Mount Morris Theatre have been reduced.

—George Clarke has returned to the cast of The Beggar Student, re-assuming Isolsky.

—Emily Melville is playing in La Belle Helene at the Bijou Theatre, in Baltimore.

—James Lanham, late of Wallack's, is now advertising agent of Tony Pastor's Theatre.

—Charles Kemp, formerly of the Bijou and Daly's, has gone to the Comedy Theatre as advertising agent.

—Jerome H. Eddy, who does the press work for several managers and stars, states that he has no partners.

—Manager Donnelly, of the Bijou, is quite ill delirious health, and is recommended by his friends to take a rest.

—Thomas Martin, late with the New York Opera company opens with Catherine Lewis in The Grand Duchess.

—Richard Mansfield read his new play to a chosen few the other day. All expressed themselves delighted with it.

—C. M. Pyke, nothing deterred, intends taking the New York Opera company on the road again after the elections.

—Newark and Brooklyn seem to be terms specially selected by combinations as suitable places in which to terminate their existence.

—Mrs. Osmond Tearle (Minnie Conway) sent a dispatch to her husband, who is in Chicago, on Sunday, announcing the birth of a bouncing twelve-pound son.

—Manager Williamson has arranged with Bartley Campbell for the production of several of his plays in Australia, and will probably take an opera company with him, with Signor Brocolini and W. S. Rising.

—A well-known manager, speaking of the public apathy in this city toward minstrel companies, said, yesterday: "People can go to Harrigan and Hart's and see all the colored business they require. Harrigan has depicted the minstrel profession of some of its best people."

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—On Friday last, Lawrence Barrett concluded an agreement with J. C. Williamson for a tour of Australia and other British colonies. It is to begin in June, 1885, and last one hundred nights. Louis James and Marie Wainwright will accompany Mr. Barrett. The company opens at the Star Theatre in February for six weeks.

—Henry T. Chanfrau will, in accordance with the expressed wishes of his late father, assume the title-role in Kit, under the management of Clifton W. Tayleure, commencing about the 20th inst. Young Chanfrau, who passed his examination at Princeton College, made his first appearance upon the stage about eight years ago, in Saginaw City, under Mr. Tayleure's management. Since then he has played at the Fifth Avenue and Union Square Theatres and supported his father in leading roles in New York, Boston, Philadelphia and elsewhere. He is twenty-three years old. Mrs. Chanfrau will make her *rentrée* in about a month, also under Mr. Tayleure's management, in a new play, entitled Her Wrong.

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PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

Knight's Comedy co., played here to a fair audience, week.

BOSTON.

Gaiety Opera House (Philip Sargent, proprietor). Kempt Favorit came 6th to good business. Roland Reed to Chuck 13th to only fair house; but he gave excellent satisfaction.

KINGSTON.

Music Hall (Bradden and Nichols, managers). Neil Burgess in Vim, 6th, pleased a good-sized house.

AMSTERDAM.

Opera House (A. Z. Nell, manager). Stone-Braton, 6th, was by far the finest drama of the kind ever seen here. Alexander Salvini, as Christian Christiansen; Minnie Gainer, as Katie Christiansen, and Belle Jackson, as Pearlie Nelson, deserve special mention. Joseph Murphy will play Shaun Rhue.

AUBURN.

Academy of Music (C. J. Mason, manager). Rice's Surprise Party, 4th, played to a fine audience. It is the best co that has shown here this season, and it is safe to say that the audience was more than pleased. New York Opera co., 11th, did only a fair business, although it deserves as good as the best. The co. is strong. Specialties, 12th, 13th.

CANANDAIGUA.

New Opera House (S. Keighley, manager). A. P. Richards entertained quite a large audience with readings 4th. The New Germer Jubilee Singers came the 11th to good house. Benefit of the Wood Library. Troop of Gold co., 12th; J. K. Emmet, Nov. 4; Sweet and Vanna, 19th.

POUGHKEEPSIE.

Collingwood Opera House (L. B. Sweet, manager). Neil Burgess and Vim can against a political meeting, 4th, and the cast it was a very slim house. Those who attended were well pleased. J. K. Emmet appeared 4th in The Teenage Marriage at Crete, to good business, and as usual, gave excellent satisfaction. Mr. and Mrs. G. S. Knight will appear in Over the Garden Wall 18th.

Items: Billy Arlington, of the San Francisco Minstrels, has been released, Frank Cushman taking his place.—Manager Sweet, of the Opera House, is faithfully adhering to his expressed intention, and is giving us nothing but first-class entertainments.

GLOVERSVILLE.

Kimmel's Memorial Hall (A. J. Kimmel, proprietor). Emmet Sisson, in Chuck, 9th, played to good business and gave great satisfaction. Joseph Jefferson, Nov. 14.

OSWEGO.

Academy of Music (W. B. Phelps, manager). Queens was interrupted by a fire co., 4th, before a nine hour. The New York Opera co., in The Queen's Lace Handkerchief, gave good satisfaction 11th. Business was not good. Stone-Braton, 13th and 16th; San Francisco Minstrels, 18th; Joseph Murphy, 25th.

ELMIRA.

Opera House (W. E. Bothwell, manager). The Knights, in Over the Garden Wall, 9th, to large house. The piece gave excellent satisfaction. From the rise to the fall of the curtain laughter reigned supreme. The character acting of George Stanton, as Bridget, is exceedingly humorous, and elicited much applause; also his song, "Eh, Did I Hear You?"

NORTH CAROLINA.

RALEIGH.

Ford's Opera House (J. T. Ford, manager): Bohemian Girl, Three Black Crooks and The Orange Girl have been sung by Ford's Opera co. to crowded houses this week. They "caught on" the first night and have given general satisfaction.

Tucker Hall (B. S. Tucker, manager): Norton and Bell's Stranglers co. in Dora, the Farmer's Daughter, and South Arden, to poor business. Friday night a benefit was tendered the Knights of Pythias and drew a large audience with Our Strategists.

OHIO.

TOLEDO.

Wheeler Opera House (Geo. W. Hills, manager): Young Mrs. Winthrop drew a fair house, 6th. Sometimes I almost wish this country was ruled by a good King, or the President be elected to serve for a lifetime. When such a lovely woman and so charming an actress as Margaret Mather is obliged to play to poor houses just because the air is full of political records, the thought fills me with disgust. For the past two seasons an end of complaint has been made against the management of the opera house by the citizens for the poor class of amusements furnished. For some time they had my sympathy, but I find when a good co. does come it is not patronized as it should be, while some vulgar performance will pack the house. Wednesday evening Miss Mather appeared as Juliet. If I had room I could write a column of praise on her acting, but of course, in the limited space allowed me, that would be impossible, and I might as well stop before beginning. But I must say her Juliet is without a fault. I have seen the piece almost as many times as years have passed over my head, and for many seasons, but none made such an impress on me did Miss Mather. Another great favorite of mine is Fred. Paulding, who makes a handsome Romeo. Thursday evening Lad. of Lyons was given. Miss Mather's Pauline is so delightfully natural, that one almost forgets he is in a theatre, and sits as if in a trance, drinking in every word that is uttered. What a pity it is that these pieces could not be written in our time; for no interest does one become that the fall of the curtain is like bringing one back to life from the midst of some delightful reverie. Fred. Paulding's Claude was grand. The revenge for spirit in the earlier scenes and afterward the serene and deep remorse was depicted in a manner which made a deep impression upon the audience. I earnestly hope Manager Hill is not disgusted with Toledo, and will bring his star here next season, when I am sure she will draw good houses.

COLUMBUS.

Commath's Opera House (F. A. Commath, manager): Young Mrs. Winthrop was given in neatly fashionable style, 7th and 8th. Early in the Morning, by the Big Four, 9th, is an excellent "break" show. Painter's Wife, with Edna Carey in the title role, 10th and 11th (All played to poor business. Rachel Sternguld, 16th, 17th and 18th; A Wife's Honor, 20th, 21st; Joseph Jefferson, 23d.

Grand Opera House (Miller and Ober, managers): Banditti, with all its glitter, failed to do much business against the hot weather and political demonstrations, 6th to 9th. It is the finest thing of the kind ever seen here. Black Flag, 10th, 11th, 12th.

Items: Better business is looked for after the State election, Tuesday.—I. W. Reid, the minstrel manager, was in town last week.—Joe Miller, ex-manager of the Grand, obtained a judgment of $4k against Hayward, the opera man, in the Louisville courts.—Drew and Co.'s Dime Museum opened 13th.—G. H. Adams' comb. booked at Grand for 16th and 17th, cancelled on account of sickness of the star.—Manager James Douglas, of the Gordon, is on the sick list.

ZANESVILLE.

Schultz and Co's Opera House (John Hoge, manager): A light house, I am sorry to say, greeted The Painter's Wife, 7th. It was the most really meritorious thing we have had in a long time, and both Happy Harry and Edna Carey were an agreeable surprise. I had no idea Miss Carey could please an audience so thoroughly. Both well deserved the compliments of two calls. Byron Lathrop well sustained the difficult part of Harry Lovington, while Miss Hazelbaker (Mrs. Lacy) and Mr. Sidney Drew were irresistible comical in their respective parts of Angie Gordon and Simeon Simcox. While the theme of the play is an ancient as the rock-ribbed hills, it must be conceded that Mr. Lacy's variation of it is clever and interesting.

Items: Buffalo Bill's show drew good sized crowds to the County fair grounds, 4th and 5th. In conversation with Harry Gilbert, the well-known co-worker, he told me that the ballyhoo business was an advertising invention of Nate Salsbury's, and it certainly is an ingenious method of advertising the Wild West.—While talking to Mr. Gilbert and in the dressing-room of Edna Carey there were present a number of the ladies of the company, and it was interesting to hear them as they passed over my head, and for many moments, but were made such an impress as

Lyceum of Languages (Western): Kingston, Ont., 15-17; Toronto, 20-week; Hamilton, 27-28; St. Catharines, 29-30.
Lyceum Co.: Brooklyn, 20-week.
Lyceum Star Course: Galveston, 16, 17, 18; San Antonio, 20; Austin, 21; Waco, 22; Cleburne, 23; Ft. Worth, 24, 25; Dallas, 27, 28.
Lyceum Bureau: Memphis 16, 17, 18; Murfreesboro, Tenn., 20; Nashville, 21, 22; Owensboro, Ky., 23-24; Bowling Green, 25; Paducah, 27; Cairo, Ill., 28; Union City, 29; Springfield, 30; Moline, 31; Davenport, Ia., Nov. 1.
Lyceum Brown's Jollities: Chariton, Ia., 17; Ivy Mills, 20 and 21; Albia, 22; Mt. Pleasant, 23; Mediapolis, 24, 25, 26; Springfield, Ill., Nov. 3; Jacksonville, 4.
Lyceum Arizona (My Partner): Cincinnati, 15, week; Hamilton, 22, 23; Dayton, 24; Piqua, 27; Toledo, 28; Detroit, Mich., 29-31.
Lyceum Successful: Topeka, Kan., 15, 16; Leavenworth, 17, 18; Kansas City, 20, 21; Lawrence, Kan., 22; Atchison, 24, 25; Falls City, Neb., 27; Nebraska City, 28; Lincoln, 29, 30; Plattsmouth, 31; Council Bluffs, 1st and Nov. 2; Omaha, 3, 4; Sioux City, Ia., 5, 6; Fremont, 7; Columbus, 8.
Lyceum Philadelphia, 15, four weeks.
Lyceum-Bijou Amusement Co.: Shakespeare, Ill., 15, 16; Palmyra, 17; Hannibal, 18; Glasgow, 19 and 20.
Lyceum Henderson, 20, 21; Mayfield, 22; Glasgow, 23 and 24.
Lyceum Western Co.: Council Bluffs, Ia., 16; Shenandoah, 17; Oskaloosa, 20; Grinnell, 21; Hampton, 22, 23; Burlington, 24, 25; Chicago, 27, week.
Lyceum Cumberland, Md., 16; Parkersburg, W. Va., 17; Christopher, 18, 19; Cincinnati, 20, week; Louisville, 27, week—next electric week; Philadelphia, Nov. 3, week; Brooklyn, 17, week; Williamsburg, 24, week.
Lyceum Newton Combination, Mass., 16; Grand Forks, Dak., 17; Fargo, 18, 19; Bismarck, 20; Miles City, Mont., 22; Livingston, 23; Bozeman, 24; Helena 27, week; Deer Lodge, Nov. 3, 4; Butte City, 5, 6; Ogden, Utah, 8; Salt Lake, 10, week.
Lyceum Mahoney: Chicago, Nov. 10, week; St. Louis, 17, week; Louisville, 24, week; Cincinnati, Dec. 1, week; Baltimore, 8, week; Philadelphia, 15, week; N. Y. City, 22, four weeks.
Lyceum Carter Co. (Cartan's): Lewiston, Me., 16; Portland, 17, 18; Lawrence, Mass., 20; Lowell, 21; Providence, 22, 23, 24—next week; Brockton, Mass., Nov. 5; Springfield, 6; Holyoke, 7; New Haven, Ct., 8, 9; Syracuse, N. Y., 10; Rochester, 11; Erie, Pa., 12; Buffalo, 13, 14, 15; N. Y. City, 17, week.
Lyceum Queen's Co.: Philadelphia, Oct. 6, two weeks; Boston, 20, week; Richmond, Nov. 3, week.
Lyceum Rogers's Locusts: Norfolk, Va., 17, 18; New Orleans, Nov. 3, week.
Lyceum G. C. Howard's Uncle Tom Co.: Newark, 16, 17, 18.
Lyceum Lennox Co.: Red Bank, N. J., 16; Long Branch, 17.
Lyceum Williams: Carbondale, 14, 15, 16; Cairo, 18.
Lyceum Dude Co.: Syracuse, 16, 17, 18; Washington, 20, week; Baltimore, 27, week.
Lyceum Atkinson Co.: Sutton, Neb., 16, 17, 18; Hastings, Minn., 20, 21, 22; Grand Island, Neb., 23, 24, 25.
Lyceum Newton Co.: Sulphur Springs, Texas, 14 to 17; Bonham, 18; Paris, 21, 22, 23; Clarksville, 24, 25; Texarkana, 27, 28; Hope, 29, 30.
L. C. Goodwin: Jacksonville, Ill., 15; Council Bluffs, Ia., 25; Denver, 27, week.
Lyceum Bureau, Keene, N. H., 16; Fitchburg, Mass., 17; Newport, R. I., 18; Brockton, Mass., 21; Worcester, 22; Willimantic, Ct., 23.
Lyceum Gottschalck: Minneapolis, 16, 17, 18; St. Paul, 20, 21, 22.
H. S. Wood: Indianapolis, Oct. 6, two weeks; Chicago, 20.
Lyceum Clark Co.: Pittston, Pa., 16; Easton, 17; Trenton, N. J., 18; Newark, 20, week.
Only a Woman's Heart Co. (Newton Beers): Houston, Texas, 16, 17, 18; New Orleans, 20, week; Brookhaven, Miss., 27; Hazlehurst, 28; Canton, 29; Jackson, 30; Vicksburg, 31, Nov. 1; Shreveport, La., 3, 4; Longview, Texas, 6; Tyler, 7; Palestine, 8.
Only a Farmer's Daughter (Joseph Frank, manager): Lindsay, Ont., 16; Peterboro, 17; Bowmanville, 18; Belleville, 20; Napanee, 21; Gananoque, 22; Ottawa, 23; Morrisburg, 24; Cornwall, 25; St. Albans, Vt., 27; Burlington, 28; Fair Haven, 29; Mechanicsville, N. Y., 30; Saratoga, 31; Cohoes, Nov. 1; Troy, 2, 3, 4; Waterloo, 6; Geneva, 7; Penn Yan, 8.
Oliver Doud Byron: Middletown, Ct., 17; Norwalk, 18; Philadelphia, 20, week; Worcester, Mass., 30; Gloucester, 31.
Queena's Ghosties: Lowell, Mass., 15, 16; Brockton, 17; N. Attleboro, 18.
Patti Rosa (Mizpah): Chattanooga, Tenn., 16; Atlanta, Ga., 18, 19; Greenville, S. C., 20; Charlotte, 21; Columbia, 22; Augusta, Ga., 23.
Pavements of Paris Co.: Terre Haute, Ind., 16, 17, 18; St. Louis, 20, week; Memphis, 27, week; New Orleans, Nov. 3, week.
Pauline Markham: Albany, 13, week; Montreal, 20, week.
People's Comedy Co.: Cincinnati, 20, week.
Power of Money Co.: Chicago, 13, week; Lima, O., 20; Sandusky, 21; Elyria, 22; Delaware, 23; Columbus, 24, 25; Cleveland, 27, week; Cincinnati, Nov. 3, week; Pittsburg, 10, week.
Queena Co. (Tillotson and Williams): Buffalo, 13, week; N. Y. City, 20, week; Albany, 27, 28, 29; Troy, 30, 31, Nov. 1.
Rankin and Chase: Chicago, 13, week; Oskaloosa, Ia., 30.
Rankin's 2-20-8 Co.: Pittsburg, 13, week; Harrisburg, 20; Lancaster, 21; Paterson, N. J., 22; Newark, 23, 24, 25; Brooklyn, 27, week.
Rice: Northampton, Mass., 16; Holyoke, 17; Pittsfield, 18; Hartford, Ct., 20, 21; Springfield, Mass., 22; Fitchburg, 23; Manchester, N. H., 24; Concord, 25; Haverhill, Mass., 27; Greenfield, 28; Rutland, Vt., 29; Montreal, 30, Nov. 1.
Rice Baby Co.: Baltimore, 13, week; Baltimore, 20, week; Wheeling, W. Va., 27; Akron, O., 28; Youngstown, 29; Zanesville, 30.
Rice Evangeline: Salt Lake, 13, week; Butte City, Mont., 20, week; Helena, 21.
Roland Reed: Montreal, 13, week; Ottawa, 20, 21; Shiedam, N. Y., 22; Kingston, Ont., 23; Brantford, 24; London, 27; Chatham, 28; Flint, Mich., 29; Bay City, 30; East Saginaw, 31; Port Huron, Nov. 1.
Rentz-Santley Co.: Chicago, Mass., 16; Worcester, 17; Springfield, 18; Brooklyn, 20, week; Williamsburg, 27, week.
Rice's Surprise Party: Williamsburg, 13, week; Boston, 20, three weeks.
Rentz Rye Co.: Louisville, 13, week; St. Louis, 20, week; Kansas City, 27, week; St. Joe, Nov. 3, 4.
Rentz Rye Co. B: Crawfordsville, Ind., 15, 16; Evansville, 17, 18; Cairo, Ill., 20, 21; Little Rock, Ark., 22, 23; Hot Springs, 24, 25.
Rentz Five Rent Co.: Toronto, 13, week.
Rentfrow's Pathfinder: St. Louis, 20; Edmore, Mich., 27; Stanton, 28.
Rentz McWade: Beatrice, Neb., 20; St. Joe, Mo., 20, 21; Sedalia, 22.
Rogers: Philadelphia, Nov. 20, two weeks.
Rentz or Co.: Fond du Lac, Wis., 16; Portage, 17; Berlin, 18; Chicago, 20, week; Indianapolis, 27, 28, 29; Richmond, Ind., 30; Chillicothe, O., 31; Springfield, Nov. 1; Columbus, 3, 4, 5; Cleveland, 6, 7, 8.
Raven Keys Co. (Frederic de Belleville): St. Louis, 13, week.
Raven Keys Co. (F. C. Bangs): Toledo, 13, 14, 15, 16; Ann Arbor, Mich., 20; Lansing, 21, 22; Jackson, 23; Grand Rapids, 24, 25.
Sol Smith Russell: Springfield, Mo., 20; Fort Scott, Kan., 22.
Seven Keys Co.: N. Y. City (Niblo's), Sept. 29, seven weeks; Providence, R. I., Nov. 17.
Shakespeare Co. (Waverly): Raleigh, Oct. 1, two weeks (Experiment); Goldsboro, 20; Wilmington, 21; Charleston, S. C., 22, 23; Augusta, Ga., 24, 25; Milledgeville, 27; Macon, 28, 29; Athens, 30, 31; Atlanta, Nov. 3.
Shanghai's Tourists: Chicago, 13, week; Milwaukee, 20, 21, 22; Oshkosh, 23; Oconto, 24; Eau Claire, 25; St. Paul, 27, 28, 29.
Shannon's Co. A (Gray City Co.): Cleveland, 13, week; Pittsburg, 20, week; Baltimore, 27, week; Philadelphia, Nov. 17, two weeks.
Shannon-Fenton Co. (Edward Witting, manager): Columbus, Ont., 16; Lindsay, 17; Port Hope, 18, 19; Oshawa, 20; Toronto, 24, 25; Guelph, 27; Berlin, 28; Woodstock, 29; Seaforth, 30; Strathroy, 31; London, Nov. 1; St. Marys, 3; St. Thomas, 4; Brantford, 6; Hamilton, 7, 8; Lockport, N. Y., 10, 11, 12.
Sears and Collins's Sports-Realm Co. (Western): Jersey City, 13, week; Philadelphia, 20, week; Pittsburg, 27, week.
Sears and Collins's Sports-Realm Co. (Central): Auburn, N. Y., 15, 16.
Sears and Collins's Ruth's Dreams Co.: New Haven, 13, 14; Worcester, Mass., 20, 21; Hartford, 22, week.
Serious Comedy Co. (John P. Smith, mgr.): Baltimore, 13, week; Washington, 20, week.
Shaw Comedy Co.: Iola, Tex., 16, 17, 18; Humboldt, 20, 21, 22; Cherryvale, 23, 24, 25; Independence, 27, 28, Nov. 1; Parsons, 3, 4; Osage, 5; Winfield, 6, 7, 8; Wellington, 10, week.
T. W. Keene: Hopkinsville, Ky., 16; Nashville, Tenn., 17, 18; Memphis, 20, week.
Tavary's Black Hand Co.: Philadelphia, 13, week; Columbus, O., 20, 21, 22; Dayton, 23, 24; Terre Haute, Ind., 27; St. Louis, 27, week; Pittsburg, Nov. 3, week.
Two Johns Co.: Rochester, 16, 17, 18; Albany, 20, 21, 22; Rondout, 23; Yonkers, 24; Plainfield, 25; Jersey City, 27, 28, 29; Paterson, 30, 31; Reading, Nov. 1; Pittsburg, 3, week.
Tennessee Comedy Co.: Hanover, Ont., 16, 17; Windsor, 18; Montpelier, 20, 21; Gouverneur, N. Y., 22; Gananoque, 23, 24.
Wilbur Opera Co.: Cincinnati, 13, week; St. Louis, 20, week; Pittsburg, Ia., 27, 28.
Wilbur-Opera Co.: Chicago, 13, week; N. Y. City, 20, week; Brooklyn, 27, week.
Wilson's Lost Chord Co.: Chicago, 13, week; Peoria, Ill., 20.
W. J. Scanlan: St. Louis, 13, week; Peoria, Ill., 20.
W. V. Swanson: San Francisco, Oct. 6, indefinite season.
Wormley's Royal Co. (Louise Balfe): Richmond, Ky., 20.
Western (Mr. and Mrs. Harry): Wabash, Ind., 16; Peru, 17; Kokomo, 18; St. Louis, 27, week.
Wells-Fargo House: Chicago, 13, week.
Wood's Theatres Co.: Palmyra, Mo., 13 to 16.
Wilbur Dramatic Co.: Council Bluffs, Ia., 17.
Wallace's New Royalty Novelty Co.: New Orleans, 13, week; Galveston, 20, 21, 22; Houston, 23, 24; Galveston, 27.
Young Mrs. Winthrop Co.: Cincinnati, 13, week; Louisville, 20, 21, 22; Indianapolis, 23, 24, 25; Chicago, 27, week.
Zavitz (Pumpkins and Hall's): Buffalo, Sept. 29—indefinite season.
Zavitz Co.: Buffalo, 13, week; Cleveland, 20, week; Detroit, 27, week; Bay City, Mich., Nov. 3, 4; Grand Rapids, 5, 6; Milwaukee, 7, 8, 9; Chicago, 10, week; Peoria, Ill., 17, 18.

OPERA AND CONCERT COMPANIES.

Adair Concert Co. (Concerts): Lawrence, Kan., 16; Springfield, Mo., 17; Fort Scott, Kan., 18; Quincy, Ill., 20; Galesburg, 21; Elkhart, Ind., 22; Lafayette, 23; Vincennes, 24; Henderson, Ky., 25; Louisville, 27, Nov. 1.
Aimee Concert: Ocean Co.: Chicago, Oct. 6, two weeks.
Boston Ideal Opera Co.: Haverhill, Mass., 16; Brockton, 18.
Bijou Opera Co. (Orpheus and Eurydice): Pittsburg, 13, week; Baltimore, 20, week; N. Y. City, 27.
Bijou Burlesque Co.: Philadelphia, Oct. 6, two weeks.
Bennett-Moulton Opera Co.: Buffalo, Oct. 6, two weeks; New Haven, 20, two weeks.
Canadian Mendelssohn: Montreal, 13, week; Ottawa, 20, week.
Carleton's English Opera Co.: San Francisco, 13, four weeks.
Catherine Lewis: N. Y. City, 27, two weeks.
Duff's Opera Co.: Philadelphia, Sept. 29, three weeks; Williamsburg, Oct. 20, week.
Emma Abbott Opera Co.: Hamilton, Ont., 16; Chicago, 20, week; Muscatine, 28.
Fay Templeton: San Bernardino, Cal., 20, 21; Los Angeles, 23, 24, 25.
Ford's Opera Co.: Lynchburg, Va., 13 to 18; Staunton, 20, 21; Raleigh, 22 to 25.
Forbes-Frederici Opera Co.: Chicago, 6, two weeks.
Great English Opera Co.: Mobile, 13, 16; New Orleans, 20, week.
Hamilton-Stevens Opera Co.: Albany, 13, week; Rondout, 20, 21, 22.
Hess Opera Co.: Baltimore, Oct. 6, four weeks.
Hess' Colored Opera Co.: Austin, Minn., 16, 17; Albert Lea, 17, 18.
Reeves' American Band: Charleston, S. C., Nov. 4, 5, 6; Columbia, 11, 12, 13.
McCaull's Bijou Student Co.: N. Y. City (Casino), Oct. 6, four weeks.
McCaull's Fatinitza Co.: Philadelphia, Oct. 6—indefinite season.
Miller Tour: Boston, Oct. 13, week; Philadelphia, 20, week; Utica, N. Y., 28.
Mapleson's: N. Y. City, Nov. 3.
McGibeny Family: Burlington, Ia., 20, 21; Bloomington, 23, 24; Chicago, 27, week; Detroit, Nov. 3, week.
Rafael Joseffy: San Francisco, 26, one month.
Thompson's Opera Co.: Plainfield, Nov. 4.
Wilbye Opera Co.: Wilkesbarre, Pa., 16; Meriden, Ct., 17; Connellsville, Pa., Nov. 4; Johnstown 6.

MINSTREL COMPANIES.

Barlow-Wilson: Cleburne, Tex., 16; Fort Worth, 17, 18; Dallas, 24, 25; Hot Springs, 27.
Callender's Georgias: Marshall, Texas, 16; Shreveport, La., 17; Jefferson, Texas, 18; Hot Springs, Ark., 20; Little Rock, 21.
Callender's New: Brockton, Mass., 16; Lowell, 17; Lynn, 18; Philadelphia, 20, week; Brooklyn, 27, week.
Cal Wagner's Beehive, Neb., 18.
Fulton Juveniles: Hot Springs, Ark., 16; Little Rock, 17, 18; Memphis, 20, 21; Nashville, 22, 23.
Hyde and Behman's: Louisville, 13, week; Chicago, two weeks; Cincinnati, Nov. 3, week; Dayton, 10; Springfield, 11; Columbus, 12; Zanesville, 13; Steubenville, 15; Wheeling, W. Va., 17; Pittsburg, 17, week.
New Orleans: Falmouth, Ky., 16; Cynthiana, 17; Paris, 20.
T. P. W.: Atlanta, Ga., 13, 15; Augusta, 17; Charleston, 18; Savannah, 20, 21; Macon, 22; Columbus, 23; Montgomery, Ala., 24; Pensacola, Fla., 25; New Orleans, 26, week.

VARIETY COMPANIES.

Big Four Co.: Cincinnati, 13, week; Pittsburg, 20, week; St. Louis, 27, week.
Bayliss' Bright Lights: Brooklyn, Oct. 13, week; Philadelphia, 20, two weeks; Baltimore, Nov. 3, week.
Bowes-Walker Theatrical: Wheeling, W. V., 13, week.
Charles Footelle: Paterson, N. J., 13, week.
Dayton-Austin Allied Attractions: N. Y. City, 6, two weeks; Philadelphia, 13, week; Baltimore, 20, week; Pittsburg, Nov. 3, week.
Fanny Lucas Buckingham: Raleigh, N. C., 13, two weeks.
Harry Montague's Dude Co.: Syracuse, N. Y., 16, 17, 18; Washington, 20, week.
Howard Athenæum Co.: N. Y. City, 6, two weeks.
Ida Siddons' Blondes: Chicago, Sept. 29, three weeks.
Leavitt's Star Specialty Co.: Baltimore, 13, week; Buffalo, 20, week; Pittsburg, 27, week; Cleveland, Nov. 3; Wheeling, 4; Columbus, 5; Dayton, 7; Terre Haute, Ind., 8; St. Louis, 10, week.
Mitchell's Celebrities: Pittsburg, 13, week.
New Renio-Sanitary Co.: Washington, 13, week.
Pat Rooney's Co.: Harlem (Mt. Morris), 13, week; Paterson, N. J., 20; Trenton, 27; Pottsville, Pa., 28.
Sutro Specialty Co.: Marlboro, Mass., 16; Nashua, N. H., 17; Salem, Mass., 18; North Attleboro, 20; Newport, R. I., 21; Fall River, Mass., 22; Taunton, 23; Milford, 24.
Tony Paston's Co.: Worcester, Mass., 16; Milford, 17; Providence, 18; Baltimore, 20, week; N. Y. City, 27—season.

MISCELLANEOUS.

Adams' Humpty Dumpty Co.: Pittsburg, 13, week; Mckeesport, 27; Uniontown, 28; Johnstown, 29; Tyrone, 30; Baltimore, Nov. 3, week.
Lovegrove's Bell-Ringers: Newark, O., 13, week; Mt. Vernon, 20, week; Akron, 27, week.
Professor George Bartholomew's Equine Paradox: New Haven, 13, week; Orange, N. J., 20, week.
Professor Churchill: New Haven, 13, week; Philadelphia, 20, three weeks.
Tony Denier's Humpty Dumpty: Nashville, 13, 15; Columbia, 17; Huntsville, Ala., 18; Birmingham, 20; Selma, 21; Montgomery, 22; Pensacola, Fla., 23; Mobile, Ala., 24, 25.
Taylor's Cadaloid Wonders: Bethel, Me., 13 to 16.

CIRCUSES.

Barrett's: Pine Bluff, Ark., 17; Clarendon, 18; Jonesboro, 20; Malden, 21; New Madrid, Nov. 1.
Buffalo Bill's Show: Springfield, O., 16; Dayton, 17; Hamilton, 18; Louisville, 20, week.
Barnum's: Frankfort, Ky., 16; Lexington, 17; Maysville, 18; Nevin, O., 20; Columbus, 21; Urbana, 22; Marion, 23; Ashland, 24; Ravenna, 25.
Cole's: Fredonia, Kan., 16; Columbus, 17; Marshfield, Mo., 18.
Cole's: Wild West: Peoria, Ill., 16.
Dorris': Gainesville, Ga., 16; Lake City, 17; Madison, 18; Valdosta, Ga., 20; Bainbridge, 21; Thomasville, 22; Albany, 23; Cuthbert, 24; Eufaula, Ala., 25; Americus, Ga., 27; Ft. Valley, 28; Milledgeville, 29; Macon, 30; Thomaston, 31; Griffin, Nov. 1; Newnan, 3; Carrollton, 4; La Grange, 5; Opelika, 6; Columbus, 7; Troy, Ala., 8; Union Springs, 10; Montgomery, 11; Selma, 12; Greenville, 13; Evergreen, 14; Pensacola, Fla., 15; Mobile, Ala., 17; Bolivia, Miss., 18; Independence, 19; Macon, 20; Shubuta, 21; Tupelo, 22; Aberdeen, 24; West Point, 25; Columbus, 26; Meridian, 27; Tuscaloosa, Ala., 28; Birmingham, 29—close.
Dr. Carver's Show: Toronto, 14 to 19.
Lee Sweetland: Andrew'd, Pa., 16; Hazleton, 17; Bedford, 18; Freeland, 20; White Haven, 21; Ashley, 22; Wilkesbarre, 23—close.
Robinson's: Wilmington, N. C., 13; Charleston, S. C., 20, 21; Hawkville, 22; Camden, 23; Columbia, 24.
Sells' Brothers: Denton, Tex., 16; Henrietta, 17; Waco, 18; Weatherford, 20; Fort Worth, 21; Hurrietta, 22; Decatur, 23; Cleburne, 24; Dallas, 25; Meridian, 27; Bolton, 28; Longview, 29; Camden, 30; Caldwell, 31.

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TELEGRAPHIC NEWS.

Irving Crosses the Line.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Oct. 15.—Irving's appearance at the Academy of Music, Monday night, drew a very large house. He received an ovation on his appearance in the second act of Louis XI. His rendition of the crafty monarch's character was an artistic triumph. Tuesday night, when Miss Terry also appeared in Much Ado About Nothing, there was hardly standing-room to be had.

At the Court Street Theatre Queens drew a small audience Monday night.

ZOZO; or, The Magic Queen, which is to be seen at the Adelphi, met with a full house Monday and a repetition Tuesday was equally successful.

Rob Openings.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Oct. 15.—Theo and Geau's French Opera Troupe made a great hit Monday night at the Globe Theatre in La Jolie Parfumeuse, the immense audience going into raptures over Theo's interpolation of the English song, "Where Are You Going, My Pretty Maid?" as an encore after Fi-ouit, toward the close of the opera. The vocal hit of the evening was made by Cecile Lebert.

Clara Morris had a large and enthusiastic house at the Park in Article 47.

John Gilbert's second week opened with London Assurance to a large house at the Boston Museum.

Large houses also at the Boston Theatre to see Zozo; at the Bijou, Shipped; at the Howard, Joseph Murphy, in Kerry Gow, to a big house; at the Bowdoin, variety, and at the Dime Museums, various attractions and variety.

Lotta's Illness.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Oct. 15.—Lotta having notified Zimmerman and Sloan, by means of a telegram from Dr. Leaming, her physician, of her inability to appear, the Opera House remained closed on Monday and Tuesday nights. It is hoped that she will be sufficiently recovered to open this (Wednesday) evening. Three-quarters of the entire house was sold for Monday night's performance, and there was a large advance sale for the first half of the week.

At the Arch Jacques Kruger opened in Dreams to a big house. Kruger and Coote are a strong battery.

A Night in Venice opened its third week at the Walnut to a fair audience; but the attendance does not touch high-water mark and riparian rights are unprotected.

The National is playing The Black Flag to good business, and May Blossom is filling the Chestnut. Business at all the theatres evinces improvement with the opening week.

A Brilliant Engagement.

[BY TELEGRAPH TO THE MIRROR.]

WINNIPEG, Oct. 15.—Milton Nobles' engagement of nine nights, closed this evening, was one of the most brilliant ever closed in Winnipeg. Last night, when Interviews was presented, the house was packed.

Miss Welby's Condition.

[BY TELEGRAPH TO THE MIRROR.]

CHARLESTON, Oct. 15.—Bertha Welby is ill at Macon, Ga., with symptoms of paralysis.

MACON, Ga., Oct. 15.—Bertha Welby's company was disbanded here owing to the illness of the star and bad business. The members have left for New York, with the exception of Marie Hillorde, who remains to care for Miss Welby.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Va., Oct. 15.—William Harris' company opened a week's engagement Monday night, in The Dead Heart; benefit of the Confederate Soldiers' Home. Small audience. Last night the attendance was larger. Company the strongest that has been in the South for years. Beatrice Lieb, leading lady, made a decided hit. Harry W. Sewall resigned as manager to-day.

The Gay Capital.

PARIS, Sept. 28, 1884.

News is so plentiful that the only question is "what shall be do with it?" The harvest is ripe for "the great American condenser," as even a detailed list of all the happenings would insure a certain use of the blue pencil. The most important event of the week has, unquestionably, been the production of Le Mari at the Odéon. This drama, from the pens of Nus and Arnould, is in four acts, and as it is a decided success and as you are likely to see it in America, a description of it is in order. "Husbands' Rights" would be a proper name for it, as the aim of the piece is to show what bad luck a woman might have with a husband who was inclined to be troublesome. There is some infidelity in France, yet, if a husband should kill the seducer of the wife, he is prosecuted under the law; but if every man should avail himself of this privilege, it is currently reported and generally believed that this country would resemble a vast slaughter house. The plot of Le Mari is, briefly, as follows: Mlle. Henriette Rollin loves an artist named Maurice Robert, who is compelled to go to America, and before his departure they swear the usual eternal fidelity. During his absence Baron de Rosny becomes very attentive to Henriette, and, as she fails to receive promised letters, and as the Paris papers announce that M. Maurice Robert is about to marry a rich American lady, she thinks herself forgotten and, after a year, marries the Baron. A short time afterwards a certain M. Daucesy meets Henriette and informs her that Maurice is not married and that he has constantly written to her. She at once suspects that her husband has had the notice put in the papers, and has kept back her letters. Just then a carriage-builder puts in an appearance with a bill for a coupe with blue silk, which he informs her that the Baron refuses to pay. Henriette says, "We have no such carriage." "But I see it in the court-yard," replies the builder. She runs to the window, and sees her dear friend, Olympe de Preguy, getting into the coupe. This opens her eyes to the sordid facts that Olympe is her husband's mistress, that he stopped her letters, that he put the false notices in the papers, and that he has only married her for her money. When she next meets the Baron she makes things decidedly lively for him; abandons him, home and money for Maurice, who has returned. Eight years pass away, during which Maurice and Henriette have been living love in a cottage, with a little girl to show for it. Meanwhile the Baron and Olympe have "blown in" all the money and are now down to the last sou. The Marquise de Signery, a relative of the Baron, now conveniently dies, and leaves him a fortune, on condition that at his death it passes to his children. Not having any children of his own, he thinks of the one his wife has, and as, under French law, all children born during marriage belong to the husband, he sends the officers to bring the little girl. The mother, not wanting to part with her baby, comes to the house of the Baron, and pleads with him to permit her to retain the child; but he don't consent worth a cent. Daucesy, who is the friend of Maurice, also comes to join in her prayers; but it is all useless. It now appears that Olympe is the wife of Daucesy, who gets mad at the persistent refusal of the Baron, and settles the question by killing him. This denouement was quite unexpected by the audience, and created a great sensation. The Odéon is called the "Second Théatre Français," and is in the pay of the Government; so it is unnecessary to say that the play was magnificently mounted and splendidly cast.

The Chatelet is the home of the spectacular in the fullest sense of the term, and in the production of La Poule aux O'Eufs d'Or, one of the most amazing extravaganzas ever composed, the management has excelled itself. This fowl with the golden eggs was first brought out in 1849, at the Cirque National, and reproduced at the Gaîté in 1872; but it has never been seen on such a scale of magnificence as at present. The fairy story on which MM. D'Ennery and Clairville have strung such an amazing series of ingenious *tableaux* on earth, in heaven and in hell, is familiar to every one. All the marvellous surprises, of course, turn upon the magical properties of the golden eggs laid by a certain hen which is a magician in disguise. The story of the hen is told in the prologue, which introduces us to an ancient couple named Anselme and Marcelline. Anselme did a good action in our day in killing his only fowl to feed two hungry strangers; but no sooner was the deed done than the hen became more lively than ever. She had been restored to health and marvellous laying powers by one of these strangers—a wicked spirit—entering her body. It is impossible in limited space to describe the wonderful incidents which occur in the three acts and twenty-four tableaux which go to make up the piece. The Louri Lavils were in the cast, but, owing to some trouble with the management, they failed to appear.

Cour D'Amour is the title of the new ballet, at the Eden, which follows the great success, Excelsior. Courts of love did really exist in France in the Twelfth century, but the plot of the new ballet is laid in Italy, in 1520. Alphonse I is the reigning Duke of Ferrera, and is the husband of the notorious Lucretia Borgia. Lautrec, Marshall of France, and his army is besieged in Parma by a Spanish force under Colonna. When Alphonse hears this news he at once "mobilizes" his army for the purpose of going to the aid of his French friends. Before starting he gives great fetes, and establishes a court of love for the purpose of choosing the most beautiful woman in the kingdom a queen of beauty. M. De Wenzel has had ample scope for his musical genius, and has not been found wanting. The ballets of the queen of beauty, and the marching of three armies, composed of lovely damsels in scanty raiment, is an overwhelming blessing for the ballet-fiends and others of kindred proclivities.

The drama. Au fond de la Mer, is running well at the Ambigu, and there is no telling when it will be withdrawn, but when that night does come it will be to give place to Rob, a piece from the hands of Bresserville. This latter production is said to be a "scientific play," and tells the adventures of the boy "Rob," over in England, whilst in pursuit of knowledge. There will be forty persons in the cast, of whom twelve will be comedians.

The well-known theatrical adage that "no actor can fail well," was forcibly exemplified this week by M. Barrou, in Divorce, dropping over the footlights and injuring himself so severely that it necessitated the withdrawal of the play and the substitution of Invalides de Mariage. The custom in France, with the men, is not to marry young but to "whoop it up" as long as possible, and then when they become disgusted with the world and its vanities, they are really invalids who feel the need of some one to take care of them. This piece hits these gentlemen very cleverly, and is really very amusing. Hagiest admits that he is thirty-nine, but people who are exceedingly charitable add ten more years to his age, and then are under the correct figure. However, he has been everywhere and seen everything, and now only aspires to a home in the country, a warm dressing-gown and woolen slippers. He goes to a quiet little place called Ferté Bernard where he finds a charming girl, Jama Fourchambeau, who is the daughter of a widow, and marries her. After the marriage he is considerably surprised and disappointed when the mother-in-law informs him that they are tired of the country and will take a house in town, as she and her daughter both wish to enter society and have their "fling." So off they go, and poor Hagiest has to recommence the late hours and dissipation which he fondly hoped were of the dead and buried past. He meets others like himself, and the fun waxes fast and furious, but eventually the two ladies have enough, and they all return to the pleasures of country life.

La Poule is the name of a new comedy in four acts, which first saw the light on the 27th at the Beaumarchais, and has no more chance of success than a lady candidate has of becoming President. This piece was written by a hunter—who is an officer of the law with about the same powers as an American constable—and has been literally laughed to death. The poor author is a standard subject of joke by the critics, who do not trouble to go into the merits of the piece. The story is of a banker who unfortunately marries his daughter to a roué who ruins them. The affairs are complicated by the advent of the customary French lover, who at last assists in fixing things up, and marries the cousin of the wife.

The baby show has been suppressed by the Mayor, and consequently will not take place. The reason for prohibiting it was because the doctors decided that the congregating of so many infants would breed disease. This action has been the source of an immense amount of fun. One lady, not knowing that the show had been stopped, writes to the manager that she would be sure to take the first prize only she had no baby, and that it was real mean that they had not given a year's notice. Another writes to ask to have the time of opening postponed for four months, as she is not quite ready.

One becomes disgusted with the constant appearance of the name of an actor or actress in the public prints, but yet it is impossible not to admire the exquisite ability which enables the Bernhardt, week after week, to obtain an amount of free advertising that puts to shame the puny efforts of our American stars. This week a bill was posted on her house, and her effects advertised for sale on the following day. Sara was at Dijon when the telegram announcing this fact reached her; she took the train after the performance, reached Paris at 6 A. M., paid the bill of 30,000 francs, and was in Nancy in time to fill her engagement at that place the same evening.

Mr. Alfred Copper has just given some wonderful exhibitions of his powers in thought reading at the Hotel Continental in the presence of a number of gentlemen, one of whom was Minister Morton. He began by going to some tapestry and discovering a scarfpin hidden there by the Prince de Sagan. M. Evethe concealed a scarfpin in the back of a horse-chestnut tree, in the Tuileries Garden, and Copper, without hesitation, went blindfolded to the tree and found the pin. The owner of a bank note wrote the number of it on a piece of paper, handed it to a lady and Copper correctly indicated the eight numbers one by one. He also pointed out a part of the body to which M. Evethe had imagined the existence of a pain, and discovered all the phases of a crime imagined by another gentleman present. His method is to hold the hands of the persons upon whom he is working, and thus divine their thoughts. If the whole business is a trick, it is so well done that no one has yet discovered it.

The Cure of the Church of St. Roch has just invited the company of the Francais to attend a grand mass on October 1, to celebrate the 200th anniversary of the death of Corneille. The invitation has been accepted and the solemnity will be celebrated with great pomp. M. Coquelin has foregone his usual holiday of two months this year, for the advantage of four months next, when he intends making a tour of America. M. Francois Coppee, the author of the great play, Severo Torrelli, is writing a new play entitled The Last Stuarts. Talazac, of the Opera Comique, has signed an engagement with Colonel Mapleson for the American season. The following comes from America: Mr. Abbey ought to know something about woman's nature with three such actresses on his hands as Bernhardt, Anderson and Langtry. The first is both a genius and a humbug; the second is neither a genius nor a humbug; and the last is a humbug sans genius. M. Edouard Olsbowicz, the composer of Les Trois Devins, has been the victim of a serious gun accident while out shooting, near Arcachon, by which it is feared he will lose his sight. He was engaged in writing the score of Hannah's Pharmant. M. de La Rounet, manager of the Odeon, is dangerously ill. La Nuit aux Soufflets, now on the bills of the Nouveautes, will be followed by a new operetta, entitled Tire Larigot, by Blum, Toche and Serpette. Bernhardt intends to make up in Theodora exactly after the style prevalent at the time of Justinian. The popular Sunday concerts, established by M. Pasdeloup, will be carried on by the Société des Concerts Modernes. The Alcazar opens with Théresa, Paulus, Charly and Vaunel. Gounod is at Arcachon, and, on Sunday, being the Festival of St. Cecelia, he lead an orchestra, composed of one hundred and twenty, in his own mass of St. Cecelia. The church wardens charged five francs admission, the proceeds being destined for the completion of the building. The eminent composer is now putting the finishing touches to the score of a grand opera based on Lamartine's poem of Jocelyn. There is an extraordinary dramatic and musical entertainment, at the Trocadero to-day, in aid of the Professional Art Orphan Asylum at Grenelle. M. Coutan, manager of the Bouffes, is endeavoring to secure Mme. Peretti (Alice Lavigne) for his house. The lady's engagement at the Palais-Royal has some time to run yet, and it is doubtful if he will succeed.

Echoes from the Boulevard:

At restaurant:

Customer: "Garçon, this fish is not fresh!"

Garçon: "Yes, sir; it is."

Customer: "I tell you I smell something!"

Garçon (in a whisper): "Well, it must be—the gentleman next to you."

Monsieur X. calls upon Madame Z.:

"You don't make love to me any more, sir?"

"You seemed to show your teeth when I attempted it."

(With a timid smile) "I showed my teeth at first. Well, one must commence somewhere."

The doctor's visit:

"You sit too much; you smoke and drink."

"But all the same I am eighty."

"Well, if you had not done so you might have been ninety."

From across the Channel:

Overture just ended, prompter anxiously awaiting the return of stage-manager, who has been indulging as freely as the low state of the funds will admit. Enter S. M. with a staggering gait and a thoughtful air.

Prompter: "Ring up?"

Stage manager (sorrowfully): "Yes, d—n them! they would only lend me half a crown on it."

MENTOR.

Is it a Circus?

It is a matter not sufficiently considered by professionals, both managers and actors, how often they are working in the very teeth of their best interests and that much they do to enhance their personal ends not only detracts fatally from the essential success of the true business of the stage but tends to undermine the very foundations of the drama itself.

Any reader of THE MIRROR who has been present when the ringmaster gives the signal for a grand general act, at which all the horses that had been circling round the arena at a steady pace, being set loose create immediately the spectacle of a confused crowd of picked equine performers, flying apart like so many spokes of a wheel, crowding whither and thither, jostling each other and coming in to violent contact head and tail.

Such seems to be the tumultuous medley of managerial jockeys riding post-haste with their purchased foreign plays in their belts, and in their destruction running full tilt against each other, head and heel.

In this scrambling tournament one standard bears the blason of the Raven, another has for his war-cry Called Back, and a third goes forth to the tourney with the peaceful inscription The Private Secretary on his banner. The professional riders have invested large sums in the purchase and equipment of their respective nags—the importer's price for the American right being reported in one case as no less than $60,000.

What may perhaps a little surprise the looker-on is that none of these racers have the best blood, although they are of foreign stock, and unfortunately they are brought into the country in such a way as to raise a question of title. In fact, they are almost stigmatized as bastards—one being of German strain, common in the market, another derived from a fictitious source and the third originating in an old European myth crossed with native blood.

Nothing we must confess is more disturbing than to see our foremost managers, while zealously pursing the greatest good of the greatest number—namely the theatre-going public—failing in such dilemmas, complications and bogs which they might steer clear of by the simple device of buying their plays in the home market.

Letter to the Editor.

MR. TAVLEURE NAILS A LIE.

NEW YORK, Oct. 9, 1884.

Editor New York Mirror:

DEAR SIR:—On the 3d inst., before the body of poor Frank Chanfrau had yet been laid in the ground, a New York morning paper coupled with an intended compliment of the deceased actor an unwarrantable slur upon the domestic manners and the professional results of his noble wife. Now, I make no complaint against the mode of warfare adopted by any animal in accordance with its instincts:

"Its natural power to hurt, each creature feels;
Bulls use their horns, asses use their heels,"—

and to the editor in question was left the murderation of a yet meaner and more brutal instinct. To scrape mud from a dead husband's grave, with which to pelt the wife he loved and honored, and by whom he was so well-beloved in return, is no base an act, as opposed to the instincts of common humanity, that I was moved to write—upon the coffin-lid of my dead friend—a protest against the libellous attack.

This protest, though it concealed contempt beneath phrases of conventional respect, has never yet been published. It has come to that, you see: We followers of the stage have no social privacies, no domestic sanctities; we must swallow slander without so much as a wry face; or if pushed by brutal libels beyond the verge of proper forbearance, we are moved to temperate protest, they are not permitted a hearing.

Only the other day, in resenting a public insult, which no honest man, certainly no gentleman, could quietly submit to, I slapped a brave and powerful athlete in the face, and was compelled by physical disabilities to defend myself with an ordinary walking-cane against his persistent assaults, until he was dragged bleeding away. Yet this manly defence, in which I risked all chances, assumed all risks, was reported in several of the public prints as a cowardly assault with a loaded cane upon an unoffending man. This falsehood I strove promptly to contradict; yet of the five brief and temperate notes, addressed to as many offending newspapers, but one found its way into print.

"It is well enough, I dare say, as this general question now stands. It is not the Press" on which is being gored. But by-and-bye—just for them a "sweet by-and-bye," be assured)—the case will change. This wide license of slander will become intolerable, will provoke personal resentment the law is laughably one-sided in the matter), and I seriously mistake the temper of the times if the public verdict against all such offenders be not, "served him right."

One point in the published statement of the 3d inst., against which the reply is specially directed, is the editor's allegation that the large fortune of the late Mr. Chanfrau had been considerably "wasted" in his persistent efforts to boost his wife up on a star.

This is a monstrous lie, but of such plausible color, and so malicious in import, that I am advised its contradiction is necessary. For fifteen years I have been the nearest friend, the one adviser, and the only manager both of Mr. and Mrs. Chanfrau. In that period they neither sought nor accepted an engagement without my advice and consent. Indeed, neither of them had any right to act otherwise, since from first to last they both were under written contracts, which left the guidance and control of their theatrical affairs exclusively and absolutely in my hands.

It follows therefore that I am thoroughly familiar with what I write about. It is possible that unknown to me Mr. Chanfrau may have spent for the personal uses of his wife a few dollars, of which no account has been taken; but I boldly aver, without the slightest fear of truthful contradiction, that in all these years the aggregate expenditures of Mr. Chanfrau for the professional interests of his wife—directly or indirectly—will not foot up to $500 in all.

There have been losses, and bitterly heavy losses in the business, but more of these came through Mr. Chanfrau than through his wife, the largest requiring a larger company and heavier consequent expenses, but of these losses not one dollar fell upon Mr. Chanfrau. The risks were all gotten and wisely met; were met therefore, and met alone, by the hostess of expense. To meet the expense, Mrs. Chanfrau has several times paid for her costumes out of her own earnings, but her husband never contributed one dollar to any expense or loss pertaining to the business in any form.

The contrary opinion I believe was true obtained currency, and Mr. Chanfrau was quoted as its authority, but this important question he subsequently denied both to his wife and to myself. The friendship the dead man felt for me is known. It covered both his personal, dramatic and professional relations. It appears now that he uttered me, in terms of personal endearment, as one of the executors of his last will, as the trusted adviser of his wife and children. I may therefore well assert that from the grave he approves the fidelity of my affection for him. I feel authorized, therefore, to declare that in placing this question fairly and frankly before the public, in behalf of a lady who considers her son, of a bereaved widow who honored her husband as none honors her husband's memory, I am acting in accordance with the deepest and truest wishes of the lamented dead.

Respectfully,

CLIFTON W. TAYLEURE.

W. A. Thompson has filled his Beggar Student company with the following people: A. W. F. McCullough, J. A. Dewey, J. R. Marchie, J. Weisner, Charles T. Parr, W. H. Kohnnie, John Mathews, Count Bravura, Russell S. Glover, Lillian Mansfield, Frank D. Hall, Adele Leonard, Mlle. Gaillard, Alice James, and a chorus of twenty. The costumes are new. Watty Hynes, an Australian musical director of experience, formerly with Orpheus and Eurydice, will conduct. Harry Smart will attend to the business department. The tour begins Nov. 6, at Plainfield, N. J.

Amateur Notes.

Some of the societies at this end of the bridge should emulate the example of their Brooklyn conferees and provide an amateur orchestra at their entertainments. With such material a-piece could be rehearsed with an attendance of the musicians. More even results would be reached and a smoother performance given. The Brooklyn Amateurs made this experiment last season with capital success.

The exceptions of the Amateur League will in future be distinct from the dramatic performances. The former will occur at the Opera House, as usual, and the latter at the Academy of Music.

The Mimosa, the League and the Mistletoe will play at the New York Academy of Music; the Hawthorne, the Greenwich, the Yorick and the Lee Literary Association at the Lexington Avenue Opera House.

The reception after the performance of Billee Taylor was numerously attended by members of the Greenwich and their friends.

Nellie Yale Nelson, James Jordan Darling and probably R. C. Hilliard will be in the cast of The Long Strike.

Henry Warren, a son of the eminent musician of that name, contemplates a production of Olivette. The Misses Rickabocker and Ada C. Lobdell will sing leading roles.

Many of the fashionable entertainments will hold forth at the University Club Theatre. Although limited in seating capacity, this cosy little hall is admirably adapted for this class of amusement. The theatre will, as usual, be under the experienced guidance of Manager Smith.

Professor S. S. Bloch, now connected with Roland Reed's company, was a few years since an instructor in the dramatic art at Boston. He may form one of the staff at the new Lyceum School.

Gardiner Howland, Jr., who played in Patience and in A Russian Honeymoon with Mrs. Potter and others, seems to have disappeared from theatrical view. He was for a short time with Augustin Daly, and made his professional debut as Colonel Van Kleek when Mr. Daly's company presented The Passing Regiment at the Hub.

Many of Boston's amateurs have met with success. George W. Wilson, G. R. Parks, F. P. Ham, Gertie Blanchard and Mary Shaw are among the number.

Betsy Baker and an eccentricity called Cauliflower were illustrated recently at Smithtown, Long Island. They were given in aid of a local church, and netted a profit of several hundred dollars. Ella and James Lawrence Smith had important roles.

Brooklyn is now more famous for its leading ladies than the Metropolis. Mrs. H. M. Ferris, Mrs. Nelson, Mrs. Clark and Miss Reid are all clever.

G. S. Whitson has again been chosen the business manager of the League. A wise selection.

Mrs. James Brown Potter will in the near future return to the States. Her appearance in the season always calls forth a host of admirers. Her handsome face and winning manners on the stage have been the means of aiding in a very considerable extent many worthy charitable institutions. It is to be hoped that the lady will continue to appear at intervals during the Winter.

William Wilson, at one time famous in Brooklyn theatricals, has seceded from the McCullough company to become identified with the Hanlons' combination.

Professor Franklin Sargent, it is reported, once aspired to dramatic honors. He has appeared as an amateur.

Esmeralda was presented last evening at the Lexington Avenue Opera House.

Led Astray may be performed at the University Club next month for a charitable purpose. In the cast will be the Misses De Fino, Maxwell and Lobdell and Messrs. R. C. Hilliard and Maurice E. Strauss.

Ada C. Lobdell will not be connected with the Amateur League in future. She has had an offer from another society.

Claire Johnson, formerly a clever amateur, has joined Gardiner's Zozo troupe. She is a handsome woman.

The Harvard students who succeeded so admirably in the Greek Play should not rest upon their laurels. Their performance of this drama was a rare treat.

J. W. Mary made a decided success as Ben Barnacle in Billee Taylor at the Lexington Avenue Opera House last week. He has talents which, if developed by further experience, will make him a valuable acquisition to the comic opera boards.

Many of the chorus in Billee Taylor are members of the choir of St. Thomas' Church.

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"LE NATIONAL."

[Translation.]

Mlle. Helene Dauvray.—The debut of this young American is full of promise for the future.

"LE GAULOIS."

[Translation.]

Miss Maggie is a very gay and clever comedy written by Paul Ferrier for a young American actress who made last night an extraordinary debut. Miss Helene Dauvray is quite young, has a bright, intelligent face, a slight accent, which is droll and yet altogether natural.

"LE FIGARO."

[Translation.]

A young American, Miss Helene Dauvray, made a most successful debut yesterday at the Folies Dramatiques. She played the principal rôle in a comedy-vaudeville, written expressly for her by M. Paul Ferrier, entitled Miss Maggie. It was feared that the accent would betray the origin of Mlle. Dauvray, but the warm applause and enthusiastic encores proved that her acting as well as her accent pleased the large audience that was present.

"THE MORNING NEWS."

(Has a larger sale than all other American-English papers in Paris combined.)

AN AMERICAN ACTRESS.—DEBUT OF HELENE DAUVRAY AT THE FOLIES DRAMATIQUES.

Last evening a young American lady made her debut at the Folies Dramatiques, under the stage name of Mlle. Helene Dauvray, in a one-act comedy-vaudeville written by M. Paul Ferrier, and entitled Miss Maggie.

Naturally the greatest interest has been taken among certain people in this debut. Mlle. Dauvray, after studying the French language here in Paris for some time past, secured an audience with Directeur Gautier, of the Folies Dramatiques; he encouraged her to the extent of engaging her services for the reopening of his theatre, an event which took place last night. For weeks past there have been rehearsals, but up to the very last moment the question appeared one: "Will her accent prevent a success?" The answer was given last evening before a very large audience, and was an absolutely negative one. From her first appearance to the lowering of the curtain Mlle. Dauvray gave entire satisfaction, and her lines and songs were frequently encouraged with hearty applause. The style is, perhaps, rather new to Parisians, but it was wholly appreciated, and Manager Gautier expressed himself well satisfied with his foreign acquisition.

This we believe to be the first time any American has ever appeared in comedy on the regular stage of a French theatre. Mlle. Dauvray has been studying expressly that her foreign accent is but slightly noticeable. As for her acting, she shows talents of unusual excellence, and her success of last night was, under all the circumstances, a remarkably fine one. In brief, she has deserving of the applause she received, and she proved a credit to herself, her country, and to the amiable and enterprising manager who had the courage to bring her out in a city famous for its many native artists.

"GALIGNANI'S MESSENGER."

An American lady, hailing from New York, and appearing under the gentlemen of Mlle. Dauvray, has had the honor of ushering in the theatrical season in Paris, her debut at the Folies Dramatiques marking an event in theatrical annals. There have been and are now many American opera singers; but that an actress from the States should meet a French public in comedy—their partiality here—and succeed in winning their applause in a part delivered in their own language, is certainly unique. Miss Maggie, the comedy-vaudeville in which Mlle. Dauvray—as at her first appearance, may be said to have been, as since supported by her in the second play-wright, M. Paul Ferrier, the ground appearance is decidedly a favorable and pleasant one; for she is both young and very handsome. In the title rôle Mlle. Dauvray displayed real ability, to which the frequent applause that greeted her amply testified. Beyond a slight accent, free from foreign mannerisms, for which a critical Parisian audience could not fail to detect, her delivery and acting were all but perfect for a beginner. She was loudly recalled at the end of the short lever de rideau. Taken altogether, the debut of Mlle. Dauvray was a credit to herself as well as to M. Gautier, the intelligent manager fortunate enough to secure her services.

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Office of Hyde & Behman's Theatre, Brooklyn, Sept. 27, 1884.

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